2002-2003

2002-2003 UMFA Docent Yearbook

UMFA DOCENT HISTORY, 2002-2003

Steering Committee meetings were held at 1:00 p.m. on the third Thursday of each month from June 2002 to May 2003 An exception was the February meeting, which was hosted by David Dee, UMFA Executive Director, and was held at the New Yorker Club on February 20, 2003 E.R. (Extra Resource) committee meetings were held on the first Monday of each month. This group is comprised of all team leaders and docent council officers. The meetings allow free discussion of common problems.

Monthly docent meetings were held as follows.

SEPTEMBER 9, 2002 "Docent Day Camp" held at Janie Rogers' cabin in Big Cottonwood Canyon. This day away offered an opportunity for docents and volunteers to socialize, enjoy lunch and learn about Turkish culture.

OCTOBER 10, 2002 The Fall Fling an excursion to the BYU Museum of art to view the "Empire of the Sultans" exhibition of Ottoman art.

NOVEMBER 14, 2002. Steven Chiramonte discussed The Asmat Collection

DECEMBER 12, 2002 Holiday Luncheon at the Alta Club

JANUARY 9, 2003 Docents share "tricks of the trade."

FEBRUARY 13, 2003 Elree Harris, Professor at Westminster College discussed Dali's illustrations of Alice in Wonderland exhibited at UMFA.

MARCH 13, 2003 Roula Seikaly from UMFA Collections Department presented background on two photographic exhibits at UMFA - Elliot Porter's "Glen Canyon" and Emmet Gowins' "Changing Earth."

APRIL 3, 2003 The Spring Fling – docents met at the new Salt Lake Library for a guided tour and lunch.

MAY 7, 2003 Mary Francey showed slides and gave background information on the art works included in the upcoming UMFA exhibit "Edward Hopper and Urban Realism"

MAY 20, 2003 Docent and Volunteer Recognition Luncheon The Orangerie at Red Butte Garden

ASSOCIATE DOCENTS

Pat Boyd
Gordon Olsen
Helene Fairchild
Kathy Remington
Kathie Zumbro
Jean Moseley
Cherry Wong

MUSEUM IN THE CLASSROOM TEAM

Karin Brown
Kathy Higgs
June Orme
Madalyn Seaman
Gay Lynne Sylvies
Cherry Wong
Elaine Call
Gladys Muren
Marjorie Powis
Carol Spurgeon
Pam Thompson
Elizabeth Drinkaus
Jean Nuissmer
Billie Rich
Ann Stewart
Marge Wilson
Kathie Zumbro

DOCENT TRAINEES

Mary Clayton
Joyce Murray
Carolyn Taylor
Jann Bradford
Rebekah Plumb
Julie Thomson
Karen Young
Kaydean McInnis
Marcia Tallman
Barbara Young

MUSEUM TOURS

Docents led a total of 8,669 students and adults through the UMFA collection during the year 2002-2003 The museum welcomed 72,278 visitors during the year and served over 2,475 through public programs like 3rd Saturday and the Weekend Docent Program.

DOCENT ENRICHMENT - SUMMER 2002

June 19, 2002 **"My Vision for the UMFA and the Role of Docents in this Vision"** David Dee, Executive Director Utah Museum of Fine Arts

July 3, 2002 **"Navigating Through the Arts of Africa, Oceania and the New World"** Bernadette Brown, Curator of African, Oceanic & New World Art

July 17, 2002 **"Dutch Paintings in the UMFA"** Ursula Pimentel, Curator of European Art

July 31, 2002 **"Curator's Choice From the American Collection"** Mary Francey, Curator of American Art

TEAM MEETINGS

Training for the MIC team was held on September 18, 2002. Training for the winter session was accomplished on January 15 and 23, 2003 pARTners program training was held on September 18 and 19 then again on January 8 and 14 All docents were requested to attend one of the offered classes.

EDUCATIONAL PROGRAMS

IMAGES AND WORDS: Training for docents going into the classrooms to present this program was held on March 20, 2003 Due to diminished participation in the program, there were fewer tours at the museum. A reception was held on May 14, 2003

JEWELRY AND SMALL METALS EXHIBIT: The Utah High School Jewelry and Small Metals Exhibit was installed in the Education Gallery from April 16 to May 5, 2003 A reception on April 16th officially opened the show Students from ten schools participated.

TEACHER WORKSHOP: In conjunction with the University of Utah Middle East Center, a workshop was held on Saturday October 16, 2002 entitled "Along the Banks of the Nile."

EVENINGS FOR EDUCATORS: The first Evening for Educators was held on September 25, 2002 from 5.30 to 8.30 p.m. The focus was on an exhibit from the museum's permanent collection entitled "Photographs of the Great Salt Lake." The spring Evening, held on February 19, 2003 centered on African art.

THIRD SATURDAY EVENTS

Under the direction of Rebecca Pickett , followed by Megan Hallett in November, the following events were presented for families:

June 15, 2002	Junior Art in Bloom Youngsters learned to create a floral arrangement based on a UMFA work of art
July 20, 2002	America, America. A Celebration of American Culture and Art All things American were celebrated with art activities, music, family entertainment and American food. The UMFA American Art collection was featured.
August 17, 2002	Still Life Paintings were created by participants, following observation of examples in the galleries.
September 21, 2002	Portraits were the subjects pursued by those attending.
October 19, 2002	Masks throughout the Museum were studied, followed by the creation of masks by attendees.
November 16, 2002	Sandpaintings, in the Native American manner, were created.
December 21, 2002	Citi-scapes were painted by everyone, inspired by the large paintings by Yvonne Jacquette in the exhibit "Aeriel Muse."
January 18, 2003	Impressionist Paintings were studied and personal examples were created by attendees.
February 15, 2003	Animals in Art Fun and fabulous animals were made after observing the "Menagerie: Animals in Art" exhibit.
March 15, 2003	Book Illustrations Participants studied book illustrations by Salvador Dali for the book "Alice in Wonderland" then drew their own illustration.
April 19, 2003	Jewelry Making Using inspiration from the High School Jewelry Exhibit, children made their own jewelry
May 17, 2003	Paper Flowers Guests were encouraged to look for examples of flowers in the works of art displayed in the museum then make their own colorful paper flowers.

SPECIAL ACTIVITIES AND TRIPS

ART IN BLOOM. This three-day event, June 7, 8 and 9, 2002, raised funds to be used to support the numerous educational outreach programs of UMFA. More than forty floral designers and artists interpreted various works of art in the museum. Also part of the event were a reception, an elegant gourmet dinner, a silent auction and lectures by guest Chris Giftos, Special Events Manager and floral designer for the New York Metropolitan Museum of Art. Many docents volunteered their time to assist with the project.

DOCENT AND VOLUNTEER RECRUITMENT BBQ: Interested persons were invited to attend an informal BBQ at which time an introduction to UMFA was given, the collection was introduced and volunteer opportunities were explained. September 26, 2002 was the date.

FALL FLING: On October 10, 2002 volunteers traveled to the BYU Museum of Art to view the art of the Ottoman Empire, "Empire of the Sultans," from the Khalili Collection. Lunch was taken at the MOA cafeteria.

DOCENT DISCOVERY DAY: On Saturday, November 2, 2002 UMFA Volunteers presented their version of the "Antique Road Show " Expert appraisers examined prized possessions for a cost of $25 00 for two items. Profits were used to help purchase book shelves for the Docent Conference Room.

HOLIDAY LUNCHEON: The Alta Club was the site for the annual Holiday Luncheon, held on December 12, 2002. Docents, volunteers and staff gathered to celebrate the upcoming festive season.

SPRING FLING: On April 3, 2003 volunteers met at the new Salt Lake City Public Library to tour this exciting facility Docents led small groups through the building and explained the many features, including art exhibits. A box lunch was served.

DOCENT & VOLUNTEER RECOGNITION PARTY: A successful year was celebrated at the Orangerie at Red Butte Garden on May 20, 2003 Service awards were given as follows. Five Years. Yoko Kamaya, Jean Nuismer, Golda Olsen, Jackie Shiker, Gay Lynne Sylvies and Kay Clark Ten Years: Mitzi Brady, Anne Dolowitz, Ruth Feeny, Virginia Kalantzes, Leanne Mayo, Kathryn Miller, Arita Sparks, Lois Stevens, Marge Wilson and Madalyn Seaman. Fifteen Years . Arva Whitby Twenty Years. Jan Clute, Elizabeth Drinkaus and Marjorie Powis TWENTY-FIVE YEARS. Ettalue Nelson

Graduating Docents were: Champa Banerjee, ~~May~~ Mary Clayton, Jann Bradford, Kaydean McInnis, Joyce Murray, Rebekah Plumb, Georgia Swenson, Marcia Tallman, Carolyn Taylor, Julie Thomson, Barbara Young, Karen Young

Weekend Docents are: Tara Anderson, Pamela Bennett, Rene Bishop, Mara Dykstra, Janet Hough, Sandy Huston, Deanna Kerr, Jo Kingdon, Audrey Smith, Eleanor Thomas, Hong Wang

THE PLACE NO ONE KNEW: Eliot Porter's Glen Canyon

February 7 - July 13, 2003

Ten color photographs of Utah's Glen Canyon prior to its flooding

WESTERN LANDSCAPE: Photographs by Ed Firmage

March 14 - October 17, 2003

Twenty-five fine art photographs which illustrate Firmage's passion for the majestic and contemplative beauty of American landscapes

EDWARD HOPPER AND URGAN REALISM

May 17 - August 24, 2003

Important early works of Edward Hopper along with pieces by other major American modernists, including George Bellows, Robert Henri and John Sloan, created in response to a changing modern American scene. The artworks are part of the collection of the Whitney Museum of American Art in New York.

Docent Dialogue

The Utah Museum of Fine Arts
University of Utah

July 2002

A Message from Bernadette

On July 1st I will officially become a full-time Curator of Art of Africa, Oceania and the Americas. As you know a Volunteer Coordinator will be hired to guide the Docent Program and the over-all coordination of volunteers throughout the UMFA.

The decision to relinquish my duties in the education department was not made lightly. I was particularly reluctant to give up my responsibilities as they related to the docents. My association with the docents has always been my greatest joy It was only when I felt that I was not doing justice to either the Docent Program nor to my new responsibilities as a Collection Curator that I was faced with a decision that put me between a rock and a hard place. Either choice would mean giving up something I prized.

My final decision was a painful one but I chose to go with the new responsibility that would allow me to grow in a different direction. I will continue to work with you for special training and Docent in Training Classes

Please know that my door is always open and visits from docents seeking information or just to say hello would be extremely agreeable.

I hope that all of you will always consider me "an honorary docent" for, if I would grow apart from the docents, my decision will be a bitter one. Soooo continue to invite me to lunch and other gatherings and know that my door will never be closed to any of you. I will still be here for you, supporting all that you do for the UMFA. I will continue to be your greatest fan for you are, without a doubt, the most intellectually curious, knowledgeable and fun-loving bunch of people with whom I could wish to spend time.

DOCENT ENRICHMENT SERIES
Curatorial Perspectives on UMFA's Collections
1:00 to 2:30 p.m.

July 3	"Navigating Through the Arts of Africa, Oceania and the New World" Bernadette Brown, Curator of African, Oceanic and New World Art
July 17	"Dutch Paintings in the UMFA" Ursula Pimentel, Curator of European Art
July 31	"Curator's Choice from the American Collection"· Mary Francey, Curator of American Art

How to Reach Us

Telephone #	Virginia 585-7163
	Rebecca 585-7190
	Jenny 581-3580
	Vol. Coord. 585-9875
Email	vcatherall@umfa.utah.edu
	rpickett@umfa.utah.edu
	jwoods@umfa.utah.edu
Webpage	www utah.edu/umfa

Please note that each education staff member now has her own telephone number. You can still reach any of the staff members through 581-3580.

WE STILL NEED YOUR HELP

Artful Afternoon: America, America
July 20, 2002
11:30 a.m. to 4:30 p.m.

There is still time to participate in our next Artful Afternoon: America, America. Rebecca will be holding an orientation session on **July 1 at 1:00 p.m.**

Some of the activities you can expect to assist with are a treasure hunt, sand paintings, pop-up landscapes and patriot postcards. These are but a few of the great projects with which you can be involved. Look at the sign-up sheet on the Docent Bulletin Board and please consider helping us. There will be two shifts - 11 30 a.m. to 2·00 p.m. and 2:00 to 4:30 p.m.

Third Saturdays
1:30 TO 5:00 p.m.

Thanks to all the docents who helped with the April and May Third Saturdays. The numbers for this event continue to increase. If you can help on any of the following dates, please sign-up. A Third Saturday Sign-up sheet is posted on the Docent Bulletin Board. You can always come just to make art yourself!

- ♦August 17
- ♦September 21
- ♦October 19
- ♦November 16

and all Third Saturdays that follow!

Docent Recognition Party

Twelve Docents in Training graduated this year -- Judi Alder, Mary Elizabeth Campbell, Laurel Dye, Rose Mary Kelley, Jo Kingdon, Jim Powell, Edwina Rosenbusch, Lillian Silcox, Carol Spurgeon, Elif Tasdizen, and Pam Thompson. Receiving their five-year awards were Tara Anderson, Kate Anderson, Rita Bennet, Jan Miller, Elaine Miller and Nancy Swanson. Fifteen-year awards were given to Elaine Call and Billie Rich while Jean Moseley and June Orme were honored for their twenty years of service to UMFA.

For those Docents who love art and gardening here is a Unique Opportunity to be a temporary Volunteer at Red Butte Garden

"Chapungu Exhibit. The Stones are Here" opened on June 10th at Red Butte Garden. Over 50 of these massive (500 to 6,000 lb) and inspirational sculptures are currently being placed along the Floral Walk, around the Water Pavilion and in the Terrace Garden.

Originating among the Shona people of Zimbabwe, the sculptures will be displayed in themes that relate powerful stories of nature and the environment, family and village life, the wisdom of elders, custom and legend, as well as our relationship with ourselves and the spirit world.

The pieces range from 36-120 inches tall and are comprised of serpentine, cobalt, soapstone, verdite, opal, dolomite, marble, granite, jasper, dumorturite, lepidolite and other stones native to Zimbabwe. Many of the artists will be in residence at the Garden, working on their latest pieces, conducting demonstrations and leading workshops.

From June to October, trained guides will offer tours every Monday and Saturday sharing the history and culture of the stones and the Shona people of Zimbabwe. Other volunteer opportunities include leading moonlight tours and helping with the artists' workshops.

Training will be provided by Red butte Garden. If you are interested in being part of the Chapungu Exhibit please contact Tonya Eagan, Volunteer Coordinator at 585- 5688 or at volunteer@redbutte.utah.org

UMFA members receive $1 off general admission to the exhibition

STEERING COMMITTEE MEETING

The next Steering Committee is on July 17 at 10·30 a.m. Please provide Rita or Bernadette with any items for inclusion on the agenda no later than July 5.

July, 2002

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1 1:00 Volunteer Training for Artful Afternoon	**2**	**3** 1:00 Summer Enrichment	**4** ▪ Museum Closed	**5**	**6**
7	**8**	**9**	**10**	**11**	**12**	**13** 12:00 Weekend Docent training
14	**15**	**16**	**17** 10:30 Steering Committee 1:00 Summer Enrichment	**18** 12:30 Norwegian Outdoor - Moseley 1:45 Parkside Elementary	**19**	**20** ▪ Artful Afternoon
21	**22**	**23**	**24** ▪ Museum Closed	**25**	**26**	**27** 12:00 Weekend Docent training
28	**29**	**30** 1:00 Norwegian Outdoor - Moseley	**31** 1:00 Summer Enrichment			

Docent Dialogue

The Utah Museum of Fine Arts
University of Utah

August 2002

A Message from Amy



It is with great pleasure that I send out my first Docent Dialogue. As many of you know I was hired as the Volunteer Coordinator and will take over Bernadette's responsibilities as they relate to the Docent Program. In my first weeks here I have been very impressed with the dedication and commitment of the Docents. I hope I can continue Bernadette's good work and provide you with all the support you need. My door is always open and I hope you will introduce yourselves and share ideas with me. I look forward to working with all of you and thank you for the warm welcome I have already received.

DOCENT CORNER

Dedicated Parking Available

UMFA Docents and Volunteers now have convenient parking spaces available. The spaces are located just to the left of the loading dock along the west wall of the Museum. You will need a daily pass to park in these spaces. Passes are available in the Education Department on Jenny's desk. We encourage people to continue to carpool as there are limited spaces. These spaces are for all volunteers at the Museum, so be sure to leave at least two open spaces for Information Desk and Gift Shop volunteers. If the new parking lot is full you can park in the Guardsman Parking lot with the pass you currently have. We are grateful to Big D Construction for the time and effort they committed to build these dedicated parking spaces.

Docent Day Camp
September 12, 2002

In lieu of the September Monthly Meeting a Docent Retreat/Day Camp is being planned. Janie Rogers has kindly offered her cabin in Big Cottonwood Canyon as the retreat site. The day will combine fun activities to help people get to know each other with enrichment activities that will focus on the Ottoman Empire in preparation for our October Fall Fling visit to the Ottoman Empire exhibit at BYU Invitations will be mailed out in August but mark your calendars now

Mark Your Calendars

Steering Committee
The next Steering Committee meeting is on August 15th at 1:00 pm. Please provide Rita or Amy with items for the agenda before August 1st.

Docent Meeting
There will be no monthly meeting in August.

Gallery Talk
On August 11, 2002 at 2:00 p.m Dean May, Professor of History, U of U will give a lecture entitled "Human Interaction with the Great Salt Lake" in conjunction with the exhibit "Photographs of the Great Salt Lake from the UMFA Permanent Collection."

Planning Meeting for Animals in Art Exhibit
The Education Department is planning an Animals in Art exhibit this January and we would love some docent help in organizing the exhibit. If you are interested in helping plan the exhibit call Virginia at 585-7163 and plan on attending the planning meeting on August 28, 2002 at 1:00

Thank You for Your Help with Artful Afternoon: Emmaruth Keyser, Jean Mosley, Pam Thompson, Marge Wilson, Helen Wyatt, Yoko Kamaya, Elaine Miller, Jeri Holmes for sending her daughter and son-in-law, Kathie Zumbro, Elif Tasdizan, Risa Ashment, Jan Miller, Cherry Wong, Kate Anderson, Arita Sparks, Golda Olsen, Karin Brown, Jean Nuisemer and Sandy Houston. Your willingness to contribute your time and energy makes this wonderful program possible.

August, 2002

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1	**2**	**3**
4	**5**	**6**	**7** 10:00 Kids Together Camp	**8** 10:00 Youth Education	**9**	**10** 12:00 Weekend Docent training
11 2:00 Dean May - GSL Lecture	**12**	**13** 10:30 Relief society - adult tour 1:00 Norwegian Outdoor - Moseley	**14**	**15** 1:00 Steering Committee	**16**	**17** ▪ Third Saturday· Still life painting
18	**19**	**20**	**21** ▪ U of U fall classes begin	**22**	**23**	**24**
25	**26**	**27**	**28** 1:00 Animals in Art meeting	**29**	**30**	**31**

art in sight.

UMFA docent & volunteer newsletter september 2002

from amy...

After over a month here at the Museum, I am glad to report that my first impressions were correct. The Docents and Volunteers at the UMFA are the most welcoming, kindest, and hardest working people I have ever had the pleasure of working with. You are truly the heart and soul of the UMFA. As many of you know we have begun a Strategic Planning process, which includes evaluating all of our programs. The Docent Program was one of the few programs that received unanimous support as a program that should be continued and supported. We may not tell you as often as we should, but you are appreciated and recognized as one of our most vital links to the community.

In an effort to further strengthen the UMFA and the programs we are able to offer, one of my duties is to develop a museum-wide volunteer program. As a part of that effort, we are revising the monthly communication you receive from us so it can serve as an information tool for all museum volunteers. *Art In Sight* will replace *Docent Dialogue* in your mailbox every month. You will still find the same key components: a calendar, program updates, descriptions of upcoming events, and information about current curatorial research. I welcome your feedback about the new look, name and content of the newsletter Please let me know what you would like to include so that *Art In Sight: Docent and Volunteer Newsletter,* is a useful tool for you.

Docents form the core of our volunteer program at the UMFA and we rely heavily on you for more than guided tours and Museum in the Classroom (MIC.) As the UMFA grows and our programs become more popular, so must our volunteer program. On September 26 from 5 - 7 pm, we will host our annual recruitment event. It will include an informal BBQ, tours of the UMFA, a brief introduction to the UMFA and the opportunity to meet UMFA staff and current docents and volunteers. If you know of someone who would like to become involved with the UMFA as a docent or volunteer, please contact me so I can invite them to the event. If you would be interested in helping me host the event please let me know. Our current docents and volunteers are our most effective recruitment tool.

Thanks for all of your hard work!

Amy Edwards

contact us

virginia	curator of education	585-7163 vcatherall@umfa.utah.edu
amy	volunteer coordinator	585-9875 aedwards@umfa.utah.edu
rebecca	associate curator of education	585-7190 rpickett@umfa.utah.edu
jenny	education specialist	581-3580 jwoods@umfa.utah.edu

www.utah.edu/umfa

september 2002

to stimulate and empower visitors to think, discover and interac with art.

su	m	t	w	th	f	s
1	2 Museum Closed	3	4	5 11:30 am Petroleum Wives - adult tour	6	7 12 noon Weekend Docent Training
8	9 10 am Oakridge Elem. 11:15 am Oakridge Elem.	10	11	12 9:30 am Docent Day Camp Retreat	13	14
15 2 pm Kim Martinez Lecture	16 10 am Oakridge Elem. 11 15 am Oakridge Elem.	17 1 pm Steering Committee Meeting	18 1 pm pARTners MIC Training	19 1 pm pARTners Training	20	21 2 pm Third Saturday 12 noon Weekend Docent Training
22	23 10 am HK Systems	24 1 pm pARTners Training	25 5 pm Evening for Educators	26 11:15 am Redeemer Lutheran 5 pm Docent/Volunt. Recruitment	27	28
29	30					

- The Kim Martinez exhibit opens in the Education Gallery on September 9 and runs thru January 5.
- The Joe Marotta. "Paris Revisited" exhibit opens in the Temp Gallery on September 15 and runs thru December 29
- The Yvonne Jaquette: "Aerial Muse" exhibit opens November 11 and runs thru January 12.

docent news

On September 12, in place of our monthly meeting, we are planning a fun-filled day called "Docent Day Camp." It has a two-pronged purpose: 1) presentation of a little background information in preparation for our Fall Fling trip to see the Empire of the Sultan: Ottoman Art from the Khahli Collection exhibition at BYU and 2) to better know Docents who serve on teams other than our own Daily Team. For this extra special day, we will be guests of Janie Rogers at her family cabin.

Carpooling is encouraged. Plan to arrive at the cabin by 9:30 am. There will be activities to help us get to know each other better Many of us feel that we do not know the whole Docent core well enough. A few of our Docents have been to the Middle East and will be sharing their experiences and insight. Lunch will include foods typical of the Ottoman region. We will even get to experience belly dancing. After our planned activities, you'll be invited to stay and enjoy the facilities near the cabin such as hiking and games. You can plan to be home in time for dinner Cost is $10 per person. Please make your reservation before September 1, with Jenny. Make checks payable to the UMFA. Maps will be available at a later time.

partners post

I have missed seeing you around the museum for tours and look forward to seeing each of you more in the fall. The UMFA is going through many changes with the Strategic Plan. We have re-evaluated all of our programs and have decided to continue the pARTners Program for several reasons. It reaches students on the west side , has been successful for over 20 years, is supported by the Salt Lake City School District and provides a visual art curriculum for students that would not receive it otherwise.

Last year's returned evaluations indicated that the theme of "Inspiration" was well received by teachers and students. We will reuse this theme and reprint the popular sketch books used last fall. Some docents felt the theme was a bit abstract, but with a bit of tweaking, I know we can make it usable and interesting. After the trainings, please contact me with questions and concerns. -Rebecca

Training dates (held in the UMFA classroom):
Museum in the Classroom: Wed, Sept. 18, 1-3 pm
(for all Docents that want to go into the classroom)
pARTners. Thurs, Sept. 19, 1-3 pm -or-
Tues, Sept. 24, 1-3 pm
(talk to your team leader for the date you should attend)

staff spotlight

bernadette brown

Each month we will highlight a different UMFA staff member We wanted to begin with Bernadette, in light of her recent move to the curatorial department. This November, Bernadette will celebrate her 10th year at the UMFA. She grew up in New York City and later lived there and worked at the Brooklyn Museum of Art. Bernadette loved the rich diversity N YC offered. The variety of food, music, art and language is something she misses, but not enough that she'd consider giving up her garden, house, the mountains or the quality of life the West has to offer When asked for a favorite piece of art from our collection, she struggled to "choose just one" because, "they are like one's children, you can't choose a favorite." Bernadette's educational background is Anthropology with a minor in Art History. When asked what brought her to those fields, she answered, "I wanted to understand more about the context that objects were created in." Bernadette revealed something about herself that no one here at the UMFA knew. In NYC, she participated in the largest staging of a tap dance performance ever Macy's sponsored the event and there were thousands of people lined up on 42nd Street, tapping away.

a note from ursula

I recently heard that there is some confusion about the *Madonna and Child* painting by Fra Filippo Lippi that is exhibited in the Kump Gallery. I would like to clarify why we exhibit this painting even though it is badly damaged. Some of you remember the work when it was heavily overpainted and the Madonna actually had a face. While this made the painting complete and "pretty," it also made it not authentic. In 1982, the panel was sent to the Getty Museum's laboratory so the overpainting could be removed by experts and Lippi's hand revealed. Through careful testing of the paint layers, the experts were able to determine which parts of the panel were original and which had been painted over. The damage itself is part of the history of this work. The conservators speculated that the painting had hung over a doorway in a Florence palace. Candles that lit the doorway were perhaps too close to the painting and over time caused much of the damage. Fra Filippo Lippi is one of the greatest 15th-century Italian masters. Even a severely damaged painting such as ours is a highly significant addition to our collection. I hasten to add that this is not just my personal opinion. Our damaged painting is so important that it is discussed and included in the latest catalogue raisonné of Lippi's complete works, published in 1993. - Ursula

curatorial corner

looking ahead...october

Fall Fling: BYU Ottoman Empire Exhibit
Thursday, October 10, 9:30 am pick up
This year's Fall Fling will visit the Ottoman Empire Exhibit that the BYU Museum of Art is hosting. We will travel down to Provo together in a bus, listen to a lecture about the exhibit by a BYU staff member, go through the exhibit and then have lunch. You can sign up and pay Jenny - remember to invite friends!

Steering Committee Meeting
Thursday, October 17, 1:00 pm

Third Saturday: Masks
Saturday, October 19 @ 2:00 pm
Our most popular Third Saturday of the year explores masks in the UMFA's permanent collection. We will need lots of help for this activity, so give Amy a call if you are available to volunteer

Teacher Workshop: *Along the Banks of the Nile*
Saturday, October 26, 9 am - 3 pm
The Museum is co-sponsoring this teacher workshop hosted by the University of Utah's Middle East Center If you are interested in participating, call the Middle East Center to register· (801) 581-6181

Volunteer Contact Information
Jenny has been working hard to take everyone's picture for our Volunteer Directory. We want to have it ready to distribute at the Docent Day Camp/Retreat. If your name appears on the list below, please see Jenny so she can take your picture. Also, if you suspect our records are not current please update any outdated or wrong information with Jenny or Amy.

Ila Jane Aldrich, Pat Boyd, Alice Cozakos, Laurel Dye, Helene Fairchild, Joyce Griste, Rose Mary Kelley, Ettalue Nelson, Kathe Packard, Pam Parrot, Elodie Payne, Esther Quintana, Kathy Remington, Madalyn Seaman, Glenda Shrader, Arva Whitby, Ruth Kerr, Jan Brussard, Maudie Jones, Linda Hunt, Elyse Hutton, Anna Lisa Muller, Joyce Murray, Barbara Rumph, Fran Spencer, Janet Hough, Nick Kuwada, Cory Lastinger, Celeste Simmons

art in sight.

art in sight.

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University of Utah
Salt Lake City, UT 84112-0350

art in sight.

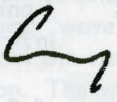
UMFA docent & volunteer newsletter

october 2002

from amy...

Fall has arrived ... the days are shorter and the evenings cooler. The UMFA is gearing up for a busy fall with pARTners, Museums in the Classroom and a new class of docents! We have made some changes to the Docent Training because my background is in Museum Studies not Art History or Education so I do not have the background to teach what Bernadette taught. Instead we will be relying on experts from the UMFA (including Bernadette), the University and the State. In an exciting collaboration between the Education Department and the Curators, a curriculum has been developed that focuses on the UMFA's collection by first placing it in an art historical context and then learning the necessary educational tools, philosophy and technique to lead meaningful and fun tours. Once the syllabus has been finalized I will give all of you a copy with an open invitation to join us for what ever sessions that you are interested in. Some docents have expressed an interest in participating in the entire class while others intend to "fill in some gaps," whatever the case, you will be a welcome addition to the class. Another addition to the training process will be the Mentor Program which we tested, successfully, this summer So keep an eye out for the new docents in training beginning October 8th.

Thanks for all of your hard work!



Amy Edwards

contact us

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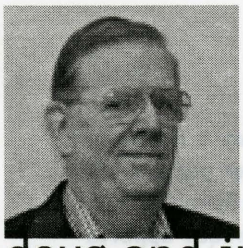
exhibitions

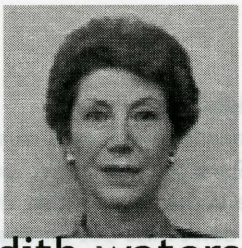
During the next year the UMFA is fortunate to have many great temporary exhibits scheduled. As I have information available I will try to keep you informed as to their planned locations and opening dates. Currently a fascinating exhibition is located on the first floor in the Native American Gallery. In 2000, Professor Joe Marotta spent eight weeks in Paris revisiting many of the locations that Eugene Atget, a 19th century photographer, photographed nearly one hundred years earlier The 21st century and 19th century photographs are exhibited side by side revealing the numerous historical, social and technological changes that have occurred in the last century.

october 2002

to stimulate and empower visitors to think, discover and interact with art

su	m	t	w	th	f	s
		1 10 am Hunter High 11 am Hunter High	2 10 am Hunter HS 11 am Hunter HS 12:30 pm ER Mtg	3	4	5 12 pm Weekend Docent Training
6	7 pARTners Begins 10am Emerson 11:15 Realms of Inquiry	8 10 am Mtn View 1 pm New Docent Training	9 10 am Mt View 11:15 am Riley 1 pm Animals in Art Mtg	10 Fall Fling to BYU	11 10 am Edison 1 pm East High	12 1 pm LDS Primary
13	14 UEA 10 am Mentor Mtg.	15 UEA 1 pm New Docent Training	16 10 am Washington 11 15 am Washington	17 10 am Ensign 11:15 am Highland Park 1 pm Steering Cm 2:30 pm Tour Assesment Cmte	18 10 am Edison 1 pm East High	19 2 pm Third Saturday Masks
20	21 10 am Uintah 11:15 am Dilworth	22 10 am Lowell 1 pm New Docent Training	23 10 am Newman 11:15 am Highland Park	24 10 am Ensign 11:15 am Indian Hills 1 pm New Docent Training	25 10 am East High	26 9 am Middle East Workshop
27	28 10 am Uintah 11:15 am UTCH	29 10 am Rosepark 11:15 Rosepark 1 pm New Docent Training	30 10 am Nibley 11.15 am Parkview	31 10 am East HS 11:15 am Bennion 1 pm New Docent Training		





doug and judith waters

We are highlighting docent volunteers Doug and Judith Waters to remind that initiatives and proposals from UMFA?s volunteers that seek to enhance the value of the museum to the general public, to its members and volunteers are welcomed and thoughtfully considered.

docent spotlight

Doug and Judith were the first couple to graduate together from the docent program. They were in the class of 1996 and volunteered as docents in the Partners Program for five years. When the new museum opened in 2000, Doug thought it would make sense to offer another track to docents, interested in specializing in taking adult groups through the museum. He proposed this idea and that is how the Adult Team came to be. Judith's interest in the Bert G. Clift Chinese porcelain collection got her involved in helping to transfer Mr Clift?s information about his collection to computer so the information can be saved as well as distributed. Doug, too, is helping with that project. In seeking to attract more visits by adult groups to the museum, Judith volunteered to help inform those associated with incoming tourism about what the UMFA can offer She is coordinating with Isabelle Kalantzes, the Public Relations and Marketing Officer and hopes to increase the number of out of town visitors who are aware of all the UMFA has to offer.

This docent couple was recruited to be docents soon after they moved to Utah from Northern Virginia. How did this happen? They came to explore the UMFA during an Art in Bloom event; met some friendly docents who persuaded them that one of the most enriching and fun things they could do in retirement would be to become museum docents. Both Judith and Doug agree that this fortuitous encounter launched them on a new and rewarding path of volunteerism, and into the fascinating world of art and art history. Judith has a BA degree in romance languages with a minor in education and a MA in French literature. Doug has a BS degree in engineering and a MA in public and international affairs.

enrichment opportunities

On Saturday, October 26th from 9 am to 4 pm, the UMFA is honored to co-sponsor the University's Middle East Center's *Along the Banks of the Nile*, a workshop for anyone interested in the art and culture of Egypt. Topics focusing on Egyptian culture will be addressed by experts including James Romano, a Curator at the Brooklyn Museum of Art. Mr Romano will be touring through the UMFA's Egyptian Collection, a great opportunity to learn more about our collection. There is no charge to attend but registration is required as space is limited. Call the Middle-East Center at (801) 581-5003 to register If you plan to attend and could arrive early to assist in greeting participants please call Amy at 585-9875.

In November, another great opportunity for enrichment is available. BYU will host a Symposium titled *Young Turks:The State of Orientalism in the 21st Century* on November 21 & 22. For more information contact Dr. Cynthia Finlayson or Mark Magleby at 801-422-4266.

a note from ursula

Three new acquisitions are currently highlighted on the New Acquisitions wall. The label describes them as being "wove" paper After several curious inquiries from the staff, Ursula provided the following explanation. The word "wove" is not a typographical error; rather, it is a term that denotes a specific papermaking process which was used in the mid-1700's and replaced the previously created laid paper. In Europe, laid paper dates back to the 13th century and refers to the crude laid mold constructed of metal wires. The wooden frame of a laid mold is reinforced by parallel wooden ribs across which wires are laid. These so-called laid wires are placed quite close together and are secured to the underlying wooden ribs by two interwoven chain wires, so called because in profile their crossing wires approximate the links in a chain. A watery pulp made from rags is scooped up and left to dry on this wire arrangement. All European papers made from the 13th to the mid-18th century show strong laid and chain lines, easily seen by holding a sheet up to the light. This visible pattern is caused by the thinner deposit of fiber above the wires. Wove molds were invented ca. 1750 by a paper mill in Kent, England, at the request of the English printer John Baskerville, who wanted a more finely textured paper for his printing business (he was the first to used the new fine-textured paper in his 1757 edition of Virgil). The word wove refers to the fine wire-mesh screen that replaced the individual strung wires used for the laid mold. The wire-mesh screens create the paper were used to seeing today, evenly textured sheets that show no lines of thinness when held against the light.

curatorial corner

looking ahead

October ER Meeting
12:30 October 2nd, RSVP to Rita Bennett 572-1592 by October 1.

Fall Fling
It's not too late to join us for Fall Fling when we visit The Empire of the Sultans: Ottoman Art from the Khalili exhibit at BYU. Call Jenny (581-3580) or Amy (585-9875) for details and to sign up. Deadline to sign up is October 1st!!

November Docent Discovery Day
Docent Discovery Day will be held on Saturday November 2nd. It is open to all UMFA volunteers, Advisory Board members and members. Bring two pieces to the UMFA for an expert appraisal for just $25. All proceeds support the Docent Program. For more information please contact Amy at 585-9875.

New News Tidbits
Janice Brickey needs two people to share a helicopter ride over the Spiral Jetty with two other people. This is the first time in many years that the Spiral Jetty has been visible so don't miss out on this unique opportunity. Call Janice at 484-7308.

Beginning in November the Weekend Docents will begin offering a Highlights of the Collection tour on Saturdays and Sundays at 1:30. If you are interested in helping the UMFA's newest tour team by volunteering on an occasional weekend day let Amy know.

As a new addition to your docent tool kit, I have purchased three campstools that you can use in the Galleries while giving tours. They are green and have rubber feet to protect the floor. I hope this helps on the days when your body needs a little rest.

art in sight.

art in sight.

UMFA
UTAH MUSEUM OF FINE ARTS
410 Campus Center Drive
University of Utah
Salt Lake City, UT 84112-0350

art in sight.

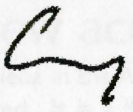
UMFA docent & volunteer newsletter november 2002

from amy...

October has been a busy month for the UMFA. The pARTners program is in full swing ..new exhibits are being installed programs are filled to capacity. In the Education Department we are welcoming 16 new docents in training. This year our new docents are particularly excited and enthusiastic. They come to the Docent Program with wonderful experience in education, art and science. Several of the new docents have experience as docents, in fact two of them were docents at the Utah Museum of Natural History. We have had several current docents & volunteers join us for the training sessions and hope to see more of you as the training progresses.

From all reports it sounds like the pARTners tours are successful. The theme of inspiration is an abstract theme but when their UMFA visit is reinforced by the pre-visit from a Museum in the Classroom Docent we have found that we are at least able to plant the initial seeds of understanding

Thank you for all your help with programs, projects and tours this Fall.



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exhibitions

On November 11, 2002 the UMFA will welcome a new exhibition, *Aeriel Muse: the Art of Yvonne Jacquette.* For the last 25 years Yvonne Jacquette has been know for her aeriel landscapes. The UMFA will have 39 art works on display through January 12, 2003. Ms. Jacquette will be here for a special Member's Opening on November 15. All Museum Docents & Volunteers are invited, please R.S.V.P to 585-0078 before November 5 if you wish to attend. This will be a truly unique opportunity to meet this visionary artist.

november 2002

to stimulate and empower visitors
to think, discover and interact
with art

su	m	t	w	th	f	s
					1 10:00 East High 11:15 Intermountain Christian	2 12-4 Docent Discovery Day Weekend Tour Program Begins
3	4 10:00 Hawthorne	5 10:00 Northstar 1:00 East High	6 10:00 Beacon Heights 11:15 Riley 3:00 Humanities	7 10:00 Beacon Heights 11:15 Escalante	8 10:00 Madeline Choir School 11 15 Archway	9
10	11 10:00 Northstar 11 15 Backman	12 10:00 Wasatch 11:15 Rosslyn Hieghts 12:30 PEO	13 10:00 Bonneville 11 15 Backman	14 1:00 Monthly Mtg. & Reception for Conference Rm	15 10:00 Meadowlark	16 12:00 New Volunteer Training 2-4 Third Sat. Sandpainting
17	18 10:00 Lincoln 11:15 East High	19 10:00 Wasatch & Whittier 11 15 Washington	20 10:00 Franklin 11 15 Franklin	21 10:00 Newman 1:00 Steering Com. Mtg. 2:30 Assessment	22 10:00 Jackson	23
24	25 10:00 Whittier	26 10:00 Jackson pARTners Ends	27	28 Museum Closed	29 Education Department Closed	30

help needed ...

On Saturday, November 2, 2002 the UMFA will launch the Weekend Docent Program. We have a group of trained and committed volunteers who have spent the last four months preparing to be weekend docents. They will be offering a "Highlights of the Collection" tour each Saturday afternoon at 1.30 p.m. They have worked very hard to prepare themselves and now we need your help to make sure there are people to participate. In the next several weeks the UMFA will be contacting the media to inform them of this new opportunity but if you can tell your friends and families about it and encourage them to attend it will ensure that this new program is a success. Also, if you are interested in participating we would love to include you in the program.

ideas needed ...

Several Docents and Volunteers have suggested that the UMFA begin a Reader's Group or Bookclub that focuses on art related books both fiction and non-fiction. We would open the group up to UMFA staff, docents and volunteers. If you have thoughts about meeting format, meeting facilitators, guidelines and topics please talk to Amy. Plans are still in the beginning stages and we hope to have specific plans for the December *Art In Sight* Newsletter.

item needed ...

The Steering Committee is looking for a coffee/hot water urn to use for refreshments at Docent receptions. If you have one you would like to donate please give Amy a call.

enrichment opportunities

Steven Chiaramonte will present the November Monthly Meeting. He will focus on our collection of Asmat objects. Mr Chiaramonte has spent a great deal of time with the Asmat people and he has also studied the influence their art has had on Contemporary Western Art. This will be a great opportunity to learn more about this interesting culture and their cultural objects. If you are interested in finding out more about Mr. Chiaramonte's work you can visit his website at **www.asmatart.net**. He will be at the UMFA on Thursday, November 14, 2002 at 1:00 p.m. A reception will follow to celebrate the completion of the Docent Conference Room.

staff spotlight



megan hallett

The Education Department is thrilled to welcome Megan Hallett as the new Associate Curator of Education. Megan comes to the UMFA with a great background in Education, Studio Art and Art History. Most recently Megan has been with Wasatch Community Gardens working with volunteers and the community gardeners. Previously Megan worked at Red Butte Garden in the Education Department where she developed Educational Programs, helped to train their docents and managed volunteers. She is very excited to join the UMFA staff because it brings all her passions and talents together Megan grew up in California and went to college in Maryland. She has lived in Salt Lake City for 6 years and has found it a wonderful place to call home. Megan is also an avid organic gardener and would love to answer your gardening questions as well.

a new acquisition

There is an exciting new piece in the Asian Gallery that the UMFA recently acquired. It is a brown sandstone sculpture from 10th or 11th century India. What follows is a detailed description of the figures in the piece: "The greatest of the gods is Maheshwara, the Supreme Shiva, the destroyer of evils. He gives anything the devotees beg of. He is the cosmic dancer. He wears tiger skin as his only loin cloth. His ornaments are skulls and snakes. In this sculpture he is seated lovingly together with his power in the form of goddess Parvati or Uma. While Uma is seated on one of his cross legs, the other is resting on a lotus pedestal. At the bottom a small male figure is holding a support for Uma's foot. On the bottom left is Ganesha, the elephant headed god of fortune, with his head entwined. On the right is Ganesha's brother Kartikeya who is the god of war. At the middle of each side is the standing figure of Yali, the mythical lion, who safeguards the temple. The upper part of the sculpture contains three semi-deities seated cross-legged holding different attributes of Shiva. In this charming sculpture Shiva and Parvati are shown in an intimate pose. The conjugal relationship between Shiva and Parvathy has remained one of the most popular themes in Indian art. this sculpture comes from the Khajuraho region where the famous Khajuraho temple is situated."

collection corner

looking ahead

ER Docent Meeting
October 28, 2002, 12:45 p.m. @ Marie Callenders Restaurant. Please R.S.V.P to Rita Bennett.
Future ER meetings are as follows: November 25, 2002 and January 7, 2003 both at 12:45.

Docent Monthly Meeting
November 14, 2002 1:00 p.m.
Steven Chiaramonte will speak about Asmat culture and our collection. We will have a reception for the new Docent Conference Room following the monthly meeting.

Steering Committee Meeting
November 21, 2002 :00 p.m.

Assessment Committee Meeting
November 21, 2002 2:30 p.m.

Discount for Docents & Volunteers
Saturday, November 30, 2002
As a special holiday thank you, the UMFA Gift Shop is offering all Docents & Volunteers a 15% discount at the Gift Shop. There are some great new items for the holidays so take advantage of the 15% discount and cross some items off your holiday to do list.

Holiday Luncheon
December12, 2002
Mark your calender and keep an eye out for an invitation. We are planning a lovely luncheon at the newly renovated Alta Club.

Steering Committee Meeting
December 9, 2002 1:00 p.m.

art in sight.

art in sight.

UMFA
UTAH MUSEUM OF FINE ARTS
Marcia and John Price Museum Building
University of Utah
410 Campus Center Drive
Salt Lake City, UT 84112-0350

art in sight.

UMFA docent & volunteer newsletter december 2002

from amy...

It was wonderful to see all of you for the November Monthly Meeting. Steve Chiaramonte enjoyed your questions and queries and the Wednesday Team hosted a wonderful reception. Thanks to all who participated.

After such a well attended Monthly Meeting in November, it seemed appropriate to focus on the Monthly Meetings for 2003 in my note to you this month. After much discussion in Steering Committee Meetings, Curatorial Staff Meetings and Education Staff Meetings it became clear that the most valuable Monthly Meetings are those that focus on our exhibitions, collections and tour techniques. We have planned the January to May meetings with this in mind but if you have ideas for future topics please let me know.

Future Monthly Meeting Topics & Dates

January 9, 2003 1pm-3pm
Round Robin of Docent Tour Ideas
Virginia Catherall, Galdys Muren, Gay Lynne Sylvies and Lois Stevens will share some of their techniques and tricks of the trade.

February 13, 2003 1pm-3pm
Westminster College English Professor Elree Harris will discuss the exhibit she is curating for the UMFA that highlights Dali's Alice in Wonderland prints.

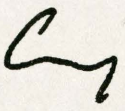
March 13, 2003 1pm -3pm
Roula Seikaly in the Collections Dept. will lead a discussion on two UMFA temporary exhibitions that are environmental in nature: the *Glen Canyon*, Eliot Porter photographs and *Changing Earth*, Emmet Gowin aerial photographs.

April 10, 2003 1pm-3pm
David Carroll and Ursula Pimentel will reveal "what's in the basement?" Ursula will focus on the Research Library and how it will be a resource for Docents and David will discuss the role of Collections at the UMFA.

May 7, 2003 1pm-3pm
Mary Francey will prepare us all for the arrival of the *Edward Hopper and Urban Realism* exhibition at the end of May. **Note the change of day to accommodate Mary's teaching schedule.**

I hope these are topics of interest and value to you. The purpose of the Monthly Meetings is to provide you with interesting and useful information.

Have great holidays!



contact us

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december
2002

to stimulate and empower visitors
to think, discover and interact
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su	m	t	w	th	f	s
1	2 10am Alta View Elem 12:30pm Alta View Elem	3 10am GIFTS Program 11:15am Madelaine Choir	4 10am Calvin Smith 11:15am Calvin Smith	5 10am CC&S 12:30pm CC&S	6 10am East High	7
8	9 10am Brookwood	10 10am Madelaine Choir 11 15am GIFTS Program	11 10am Brookwood 1pm Beacon Heights	12 11.30am Holiday Luncheon @ Alta Club	13 10am Brookwood	14
15	16	17 10am Highland Park	18 10am Uintah Elem 11·15am Uintah Elem	19 10am Highland 1pm Steering Com. Meeting 2:30pm Asses. Com. Meeting	20	21 12:30pm New Volunteer Training 2 pm Third Saturday
22	23	24	25 Museum Closed	26	27	28 12pm-5pm Kwanzza Celebration
29	30	31				

art in sight.

Kate Anderson has served the UMFA as a Docent for many years. Recently, Kate has been volunteering as a Curatorial Research Volunteer. In this capacity Kate has spent hours pouring over the UMFA's artist files where she discovers all sorts of interesting information about our collection. Kate has agreed to share this information with all of you in the form of a monthly column. Here is Kate's first installment.

docent spotlight

Enamel is a soft glass, given color and opacity by various metal oxides. When applied in paste form to a metal base (usually copper) and kiln fired, the enamel melts, flows, and fuses to the metal beneath. The art of enameling is usually associated with jewelry and objects d'art, but California artist Ellamarie Wolley elevated this ancient technique to a new level. Ellamarie Wolley's works in enamels range from decorative panels to three-dimensional sculpture pieces. Her early designs were stylized natural forms in a Cubist style. In the mid-1960's she felt the need to find a more artistically and technically challenging approach: "I found my...new approach by making the shape of the work itself the form. The necessity of cutting the copper into small units for firing was a controlling element in the total design. Color was to be used in its pure unmodulated intensity. And I hoped to make it seem inevitable that each piece should be made in the particular medium of enamel on copper" These later works explore purely geometric designs, often with an illusionist twist, executed in vivid clear colors with a satisfying dialogue between visual weight and movement. Wooley's pieces are imbued with confidence and positive but controlled energy. The UMFA's "NOW Emblem" (1996) (on the balcony overlooking the Great Hall) was completed the same year as the National Organization for Women was founded.

UMFA update

Every hour you donate to the UMFA is both valued and valuable. We ask you to track your time because we use volunteer hours on grant applications to "show off" how dedicated our volunteers are, as well as to match donated and granted money. Your time really is money! In fact, the Independent Sector organization, set a value of $16.05 per hour volunteered for 2002. Please continue to keep track of all the hours you give to the UMFA. Do not forget that your travel time to and from the museum should also be counted (and it is tax deductible for you). A new simplified hour sheet will be used from now on, and descriptions of how your time fits into each category will be provided. Remember to update your time at least once each month at the museum, as we will now be gathering total hours several times a year See Jenny with any questions.

a note from bernadette

As a result of the recent evaluation of our Egyptian collection several pieces have received a new interpretation.

Old Kingdom, ca. 2675-2170 BC, ***Wall Relief, Limestone and pigment,*** *Gift of Natacha Rambova, Museum # 1952.001*

This fragment of a limestone bas-relief shows five sailors and two "overseers." The five men are identified as sailors by the distinctive "kilt" they wear.

Thus the relief has something to do with the navy and not with the carrying of a noble. The hieroglyphs are exhortations by the overseers to the men carrying the load. Glyphs to the left say, "keep your head in front of your arms." In other words "move along!" Glyphs to the right say "get your back into it."

Early New Kingdom, 1570-1300 BC, ***Amulet in the form of the goddess Taweret,*** *Bone, Gift of Natacha Rambova Museum # 1952.078*

Previously listed as just Amulet we now know that it represents Taweret the goddess of childbirth. She traditionally appears as a pregnant hippopotamus. In this amulet she is shown with a crocodile down her back and holding the *sa* symbol, that is a sign of protection in front of her Coming out of her mouth are two knives with which she defends women and children.

Padibastet True of Voice. *, Egyptian, Late Period, Saite Period, 26th Dynasty (664-525 B.C.),* ***The God Ptah Bronze,*** *Gift of Natacha Rambova, Museum # 1952.006*

The square block that Ptah stands on represents the mound of creation. THE CREATION OF THE WORLD: At first, there was only Nun, the dark waters of chaos. One day, a hill rose up out of the waters. On this hill stood Atum, the first god. Atum coughed and spat out Shu, the god of the air, and Tefnut, the goddess of moisture. Shu and Tefnut had two children. First, there was Geb, the god of the earth. Then, there was Nut, the goddess of the sky. Shu lifted Nut up so that she became a canopy over Geb. Nut and Geb had four children named Osiris, Isis, Seth and Nephthys.

Fragment of an Offering Table, *Black basalt Gift of Natacha Rambova, Museum # 1978.484*

This slab represents the traditional offerings of cattle and fowl that were necessary to nourish the *ka* of the deceased person. Shown are a head, leg and ribs of beef, a goose, plates of sycamore figs, round loaves of bread and vessels of water and wine. The relief represents a bird's eye view of a mat with a relief image of a loaf of bread at the top. Around the edge is a traditional invocation dedicating the offerings to Osiris: "An offering which the king gives to Osiris, Lord of Eternity, Everlasting Ruler, that he might give libations, provisions and every good and pure thing to the soul of [titles lost] Padibastet True of Voice."

--Bernadette

curatorial corner

looking ahead

Winter 2003 pARTners Training:
The theme of multiculturalism for pARTners is back by popular demand! The trainings for docents will be held in the Classroom on January 8th and 14th. All docents should plan on attending **one** pARTners tour training. The Museum in the Classroom training will be held on January 15th and 23rd. All trainings will start at 1pm Although Megan has reviewed all the evaluations from last year for guidance, she would really appreciate any additional feedback on the multicultural curriculum or even pARTners in general. Stop by her office and share your thoughts.

New Volunteer Orientation
On the third Saturday of every month at 12:30pm we are now offering an Orientation for new volunteers and staff. The session reviews everything from education programs to parking to emergency procedures. If you feel like you could use a refresher on UMFA policies and procedures please join us.

Art Readers Group for UMFA Volunteers
After many great suggestions from all of you we have finally assembled a plan for the Art Readers Group. The first book to be addressed will be "Edward Hopper an Intimate Biography" (the book is available in paperback at most bookstores) and Mary Francey has agreed to facilitate the discussion. We will meet in the Docent Conference Room on Monday, March 31st from 1pm to 3pm. The group will be limited to the first 12 people to sign up and if interest is sufficient we can add a second meeting date.
The goal of the Art Readers Group will be to provide an enriching experience relating to fine art through a judicious selection of books and highly qualified professionals to lead the discussion. We have established guidelines for book selection that I can share with anyone who is interested.
Sign up with Jenny or Amy.

art in sight.

art in sight.

Marcia and John Price Museum Building
University of Utah
410 Campus Center Drive
University of Utah
Salt Lake City, UT 84112-0350

FIRST CLASS

Arita Sparks
2181 Iverson Woods Place
Holladay, Utah 84117

SALT LAKE CITY UT DEC 02'02
PB METER 7112847 U S POSTAGE
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art in sight.
UMFA docent & volunteer newsletter
january 2003

from amy...

As I sit here at my desk my eyes are drawn to the Exhibition Schedule, a massive document full of three years of exhibitions large and small. It is exciting to see such variety of topics, mediums, artists and methods. I thought I would share with you what the UMFA will be hosting this winter and early spring. Remember, *Aerial Muse: The Art of Yvonne Jacquette* closes on January 12, so be sure to get a last look in.

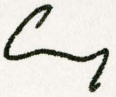
***Impressionist Masters: Impressionist and Post-Impressionist Paintings From the Collection of John & Toni Bloomberg*, December 16 to May 15**
Six Impressionist paintings on loan to the UMFA by John & Toni Bloomberg are highlighted with some of the UMFA's own Impressionist pieces. We are thrilled to be able to exhibit works by Monet, Boudin, Pissaro, Signac. Serusier, and Bonnard. We anticipate a large public response to this exhibit and need docents who are willing to lead tours of this exhibition. Contact Jenny if you are interested.

***Menagerie: Animals in Art*, January 19 to April 6**
This docent curated exhibition will be in the Education Gallery and is held in conjunction with two other animal themed exhibitions in the valley at the Utah Museum of Natural History and the Hogle Zoo. The exhibition highlights items from the permanent collection that are filled with whimsy and imagination. Old favorites like Manen Cleary's *Rat #6* and new acquisitions like Iwao Akiyama's woodblock print *Wisdom* will be highlighted. The docents on the committee have worked hard, not only on the exhibition, but on a series of gallery guides that will lead the visitors through our permanent collection as well. The Utah Museum of Natural History has generously extended an invitation for all UMFA volunteers and docents to accompany the curator, David Wagner, of their exhibition *Art of the Animal* for an exhibit walk through on Friday, February 28 at 1 pm. Please sign up with Jenny or Amy.

***Glen Canyon: Eliot Porter Photographs*, February 7 to July 13**
Eliot Porter photographed Glen Canyon before it was flooded by the installation of Glen Canyon Dam, creating Lake Powell. These powerful photographs reveal a unique view of the West that is now gone forever The March monthly meeting will focus on this exhibit and the Emmet Gowin aerial photographs, *Changing the Earth* exhibition that will open on April 18th.

I hope you take time to explore these exhibitions and bring friends and family to the UMFA to enjoy them as well. It is rare to have such a dynamic range of art available.

Hoping you had wonderful holidays with thanks for all your hard work.



contact us

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january

2003

to stimulate and empower visitors
to think, discover and interact
with art.

su	m	t	w	th	f	s
			1 New Years Day Museum Closed	2	3	4
5	6 1 pm Animals in Art Meeting	7 12:45 pm ER Meeting	8 1 pm pARTners Training	9 1 pm Monthly Mtg.	10 10 am East High	11
12	13 10 am Tooele Jr	14 10 am Lowell 1 pm pARTners Training	15 10 am East 1 pm MIC Training	16 1pm Steering Committee Mtg 2:30 pm Mountain Crest 3:30 pm Mountain Crest	17	18 2-4 Third Sat. Impressionism
19	20 Human Rights Day Museum Closed	21	22 10amEastwood 1pm Impressionism Lecture by Prof. Bob Olpin	23 10:30 am SL County Medical Society 1 pm MIC Training	24	25
26	27 pARTners Starts	28 10 am Highland Park	29 1 pm Dilworth	30 12 pm Oquirrh 1 pm UofU Women's Group	31 10 am Orchard 11:15 Orchard	1 Weekend Docent Training Begins 12:30-3pm

weekend docents

Every Saturday, our core of Weekend Docents has been offering a "Highlights of the Collection Tour" The tour begins at 1.30 pm and lasts 30 minutes. Each of the Weekend Docents has chosen different pieces and galleries to highlight resulting in a wonderful variety of tours. The tours are suitable for frequent or new visitors and can serve as a wonderful introduction to our magnificent building and collection.

Although we have a wonderful group of Weekend Docents, the word has not spread about the tours. Please tell friends and family about this unique way to experience the UMFA. There is no cost or need to sign up; people need only meet at the Visitor Information Desk at 1.30 pm on any Saturday. There are flyers announcing "Highlights of the Collection Tour" in Amy's office if you know of a good place to post them.

On Saturday, February 1, 2003 we will begin our six-session training for new Weekend Docents. If you are interested in participating or know someone who is. please contact Amy at (801) 585-9857 for more information and the class schedule. The Weekend Docents offer a great service to our families and individual visitors.

umfa update

As you stroll the UMFA's galleries you will notice changes. Some pieces have moved to new locations, others are no longer on display and there are longer explanatory labels next to some pieces. The UMFA is beginning a long process of evaluating its exhibitions. We are evaluating our use of space – are all the pieces in the best location? We are evaluating authenticity – are pieces what we thought they were? And we are evaluating interpretation – do visitors prefer wall labels, gallery guides or a mix of the two? So do not be surprised to find a favorite piece moved to a new location or an interesting label interpreting a piece. We will keep Docents & Volunteers informed as best we can as pieces move or are removed. Your feedback and response is always valued.

staff spotlight

Kathleen Carricaburu



You might have caught a glimpse of Kathleen before she disappears downstairs in the mornings. Kathleen started working at the UMFA in March of 2002. Before joining the UMFA staff Kathleen worked for the Salt Lake City Library as a librarian in their Fiction and Fine Arts Department. She is an artist and has a degree in painting & drawing. The work she does here at the UMFA is in many ways her ideal job. As the Assistant Registrar, Kathleen helps to evaluate, inventory and accession the UMFA's collection. Her favorite part of her job is the close contact she has with the UMFA's collection. Kathleen has a wonderful story about the Samurai Armor in the Asian Gallery – ask her about it the next time you see her. Kathleen leads a busy life outside the UMFA and is very involved in environmental work. She volunteers for Hawk Watch and knows how to trap and band hawks.

collection corner

A Contribution by Katherine Anderson

Two 19th Century sculptors, one the inspiration and the later the mentor and friend of the other, are represented by adjacent works in the UMFA's American gallery. Both were highly acclaimed in Boston's artistic circles, and each eventually went to Italy to further refine his skills. Hiram Powers, the older of the two, stayed in Florence and went on to establish an international reputation. His young colleague, Shobal Clevenger, followed Powers to Italy but contracted tuberculosis there. Unable to work, with a wife and children to support, Clevenger became destitute and desperate. With the financial help of Powers and other American artists in Italy, he bought passage for himself and his family on a ship bound for the United States., but died on the voyage. His death at age thirty-one ended a career that had lasted just ten years. It seems fitting that works by these two friends should keep company together in the UMFA. Power's "Eve Disconsolate" (c. 1862) reflects his adoption of the morally uplifting themes and smooth, idealized neoclassical style then in favor. Clevenger experimented with this style, but continued to focus on realistic portraiture of living subjects, often in classical attire. His 1838 bust of the redoubtable orator Daniel Webster is typical: uncompromising realism that also conveys the sitter's personality, dignity and strength of character.

looking ahead

ER Docent Meeting
Tuesday, January 7 at 12:45 pm

Docent Monthly Meeting
On Thursday, January 9th at 1 pm we will gather in the classroom for a new kind of Monthly Meeting. Some of our most creative and experienced docents have agreed to share their tricks of the trade and you get to be the tour group.

Winter 2003 pARTners & MIC Training:
Trainings for docents will be held in the classroom on January 8th and 14th at 1 pm. All docents should attend one pARTners training. If you cannot attend, speak with Megan to make other arrangements.

The Museum in the Classroom, MIC, trainings will be in the Docent Conference Room on January 15th and 23rd at 1 pm. All MIC docents should attend one training.

Steering Committee Meeting
Thursday, January16 at 1 pm

Impressionism Lecture
Professor Bob Olpin of the University of Utah will lecture to the UMFA Volunteers & Docents about Impressionism and the special exhibition in the Browning Gallery. The lecture will be January 22nd at 1 pm.

We will be creating a list of people who would like to serve as docents for this exhibition. We expect a great public interest and will receive tour requests for both adults and youth. If you are interested in brushing up on your Impressionism and leading specialized tours please sign up with Jenny.

art in sight.

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UMFA docent & volunteer newsletter
february 2003

from you...

Earlier this month Virginia received a wonderful gift from Tuesday Team Docent Risa Ashment and we wanted to share that gift with you. What follows is her story of how she became a Docent at the UMFA..

Raised in a beautifully secluded Wyoming valley, I received the typical rural education, strong on basics, short on options. My parents supported my educational endeavors and after school activities. They never complained about rising at 5:00 a.m. to drive ten miles to meet the bus for interstate music competitions or band practices in the summer. Several benevolent English teachers instilled in me a love for literature. However, electives were limited. Girls signed up for Home Ec, Type or Shorthand. Boys took vocational shop or were Future Farmers of America. The single art class offered was known to be an easy sluff.

Marriage followed high school graduation, then clerical work and motherhood. Harboring a desire for a college education, eventually spent 10 years earning an English BA . Along the way, "surveyed" art history classes to fill electives, but felt they were secondary to my literature studies. Yet I felt adrift after graduation, unable to effectively "use" my degree, continuing my clerical work but longing for something meaningful.

Then I was granted the fulfillment of a lifelong dream- a trip to Europe. The typical green tourist, I absorbed the maximum from a two week whirlwind tour. As I stood in magnificent cathedrals and castles, and walked in galleries of famous artwork, something resonated deep within me. The term "visual arts," took on a whole new meaning All that I loved about books and music was complemented by a new appreciation for art. I also picked up a new term, "docent." Did docents exist in Salt lake City?

returned home to my normal routine but with recurring thoughts about the paintings and architecture I had seen circulating in my brain. I began frequenting downtown galleries on my lunch hour, and watching art programs on TV.

I struggled to figure out why I felt this lack of artistic awareness until middle age. Recalling my youth, it dawned on me that there was no "art" to speak of in my small town. I had grown up with the misconception that art was only for artists. I couldn't draw a stick figure, and struggled with school assignments which required any illustration. I'm sure there must have been some public art, but it was never brought to my attention. I found this to be a paradox, because the adults around me were serious scholars and excellent musicians. Could it be that "art for art's sake" seemed frivolous, even risky to those of pioneer heritage struggling to survive on rudimentary homesteads?

One day browsing the U's internet links, I encountered the UMFA website. Although I had casually strolled the old UMFA, I was amazed to find that "docents" exist right here in my own community. I joined the volunteer docent training program.

Here have found a delightful haven, people of diverse backgrounds with a common bond, a fondness for art which they wish to share.

When I look back over the past 2 years, I'm amazed at all I have learned being a part of the museum. The staff and volunteers go the extra mile every day in their commitment to our community.

Here at the UMFA the imagination can soar with endless possibilities. One is also reminded that we share our human journey with others past and present. I feel lucky to be a docent at the UMFA.

Risa Ashment

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february
2003

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su	m	t	w	th	f	s
						1 12 pm Westminster 12:30 pm Weekend Docent Training
2	3	4 10 am Highand Park 11:15 am McGillis School	5 10 am Parkview 11:15 am Rosepark	6 10 am Rosepark	7 10 am Uintah 11:15 Archway	8 1 pm AZA Tour 12:30 pm Weekend Docent Training
9	10 10 am Ensign 11 15 am Bennion	11 10 am Ensign 11:15 am Rosalyn Heights	12 10 am Lowell & Northstar 11·15 am Jackson	13 1 pm Monthly Meeting	14 10 am Uintah	15 2 pm Third Saturday: Animals in Art
16	17 Museum Closed Presidents Day	18	19 10 am Lowell 11:15 am Mtn.View 5:30 Evening for Educators	20 10 am Edison 11:15 am Jackson 11:30 Steering Committee Luncheon	21 10 am Edison & Wasatch 11:15 Newman	22 12:30 pm Weekend Docent Training
23	24 10 am Lincoln	25 10 am Emerson 11:15 am Pam's Preschool	26 10 am Northstar 11:15 am Mt.View 1 pm PEO	27 10 am Indian Hills 12:30 pm CDOSP	28 10 am Meadow Lark 11:15 am North Davis Home school	

A Contribution by Kaydean McInnis

While giving tours on the African, Oceanic and New World Art collection, I thought this was an interesting quote concerning the mystery behind mask wearing.

"The full radiance of the dead is brought compellingly close, yet at the same time it is lost in the infinite. The wearer of the mask is gripped by the sublimity and dignity of those who have ceased to be. He is himself and yet another Madness has touched him, something of the mystery of the raving God, of the spirit of a double being which lives in the mask and whose latest descendant is the actor." W.F. Otto, Dionysus (Frankfurter Studies, IV; 1933), pp.194f.

masks masks masks

The following quote is appropriate when discussing the "Season Sarcophagus of the Constantinian Period" in the Ancient Art Gallery.

"In the realm of Dionysos there is no real death; there are dead people who by their presence attest the irreducibility of life. By virtue of the mask, a being who is only seemingly remote is placed in this world. And this can be done even with the gods: a mask can place a god in this world so that they not merely appear but actually live among us, though remaining at the same time far off and never relinquishing their remoteness. This paradoxical phenomenon is still evident in the theatrical masks used as ornaments on many ancient sarcophagi. For the ancient mask is by this duality forever bound up with the tomb." From Cf. Kerenyi, "Man and Mask," Spiritual Disciplines, (Princeton, NJ, 1960), p. 158.

kudos

Menagerie: Animals in Art

On behalf of all the staff at the Utah Museum of Fine Arts we would like to extend a big congratulations and thank you to the docents who helped to curate the *Menagerie: Animals in Art* exhibition that is now in the Education Gallery.

Kate Anderson, Kaydean McInnis, Carol Spurgeon, and Marge Wilson began planning for the exhibit in the Summer of 2002. They helped to select the art, write the labels, research the objects and create the self guides. Their contributions made the exhibition the success it is. Thank you for your hard work.

Learn more about our African Art Collection. We are presenting another Evening for Educators on February 19 from 5:30 - 8:30. Dr. Wilfred Samuels, Professor of English and Ethnic Studies, will be speaking on the heritage of African art and culture in America. Four workshops will follow the speaker to give you hands-on experiences with African art. Although the evening is geared towards school teachers, docents can get a wealth of information for your tours. No reservation is necessary but if you would like to help out that evening, we also need volunteers to check in teachers and help coordinate the workshops. If you are interested in helping out, contact Amy Edwards. If you want more information about the African Art Evening for Educators, contact Virginia Catherall.

evening for educators

Check out this video clip on African Art from the Metropolitan Museum of Art.
http://www.metmuseum.org/special/Genesis/origin_video.htm

A Contribution by Katherine Anderson

Merrill Dean Mahaffey began as a painter of hard-edged abstract works, but later realized that his true passion was the southwestern American landscape he had known as a boy. In the early 1970's, at age thirty-five, he taught himself realistic landscape painting, and renewed an intimate relationship with the West, especially the Grand Canyon. As he hiked the byways of the Canyon, studying its geology, weather and moods, he came to think of the land itself as a living creature. Anthropomorphism (giving human characteristics to a non-human subject) became central to his work. "Those places have always been there, slowly breathing through their metronome of geologic time. A brief sigh...might be a million years."

Mahaffey works wet-into-wet, with thick impasto, to get the maximum meaning with each brushstroke. He begins a painting working from photographs taken on site, but shifts shapes and color harmonies so that the work reflects not the literal view but his response to it, expressing the personality of the place as it reveals itself to him. The result is compelling and sometimes unsettling, a sort of metaphysical or transcendent realism. Many artists paint the beauty of the Grand Canyon. Mahaffey's "O'Neill Butte" (1979), which hangs near the main elevator on the upper level, evokes the Canyon's ancient, weathered skin and the brooding, mysterious presence beneath.

collection corner

looking ahead

ER Docent Meeting-*Steering Committee Members*
Tuesday, February 4 at 12:45 pm.

Docent Monthly Meeting
On Thursday, February 13 at 1 pm Westminster College English Professor Elree Harris and guest curator for the Alice in Wonderland Dali prints exhibition will discuss the exhibition and do a walk through.

Steering Committee Meeting
Thursday, February 20th at 1 pm. David Dee is hosting a luncheon for the Steering Committee prior to the Meeting. Keep an eye out for an invitation.

Docent & Volunteer Recognition Luncheon
Tuesday, May 20 at 11:30 am. This year the luncheon will be held at Red Butte Garden in the Orangerie. Mark you calendars. Invitations will be mailed in early spring.

Computer & Internet Instruction
From February 3 to the 14 following each day's tours, Jenny will be available to answer questions and provide instruction about how to use the computer, the internet and the copier in the Docent Conference Room.

Weekend Docent Training
Training for new Weekend Docents will begin February 1 at 12:30 pm. Weekend Docents offer *Highlights of the Collection* tours every Saturday at 1:30 pm.

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art in sight.
UMFA docent & volunteer newsletter
april 2003

from virginia...

There are many exciting changes happening at the UMFA and we are very happy that all of you have donated your time and been so supportive during this last year. Our strategic plan is well underway; the final version will be finished this summer. With the new mission, values, and goals of the UMFA, the education department is creating terrific new programming for both traveling exhibits and our permanent collection.

The most immediate change is a slight reorganization of Educational Services. Our new name will be Department of Public Programs and Visitor Services. With the addition of visitor services to our duties, we have given Amy the new title of co-director of Visitor Services along with me, Virginia, as co-director of Public Programming. In Amy's capable hands, both visitor services and our volunteer corps will thrive in the coming years. We have also honed our public programs to take advantage of Jenny and Megan's expertise in the department.

Through our strategic plan, we have placed a greater emphasis on serving families, children, and the university community. All four of us in the department are enthused about the possibilities and excited about our volunteers. Without all of you we could not have committed to such a high level of great educational programming.

Thanks for all your support and help,
Virginia

The UMFA's new mission statement:
The Utah Museum of Fine Arts engages visitors in discovering meaningful connections with the artistic expressions of the world's cultures.

We fulfill our mission by:
*Acting as responsible stewards of the material legacy of the visual arts for the people of Utah
*Serving as a teaching, learning and research resource for the University of Utah and the greater educational community
*Promoting an open dialogue with visitors and the community about the role of art in our lives
*Fostering and celebrating the diverse artistic expressions and accomplishments of the people of Utah and around the world
*Cultivating community partnerships and collaborations to ensure the arts will reach a broad public
*Offering a wide range of experiences enabling visitors to explore the variety of ways the arts can inform the human experience.

The UMFA's Core Values:
*Upholds the highest level of stewardship, accepted museum practices and professional standards
*Strives for excellence in serving the university and the diverse communities of Utah
*Fosters mutual respect, trust, and collegiality with our colleagues and our community
*Supports the advancement of the academic mission of the university
*Exercises fiscal prudence and ethical responsibility for the museum's resources for future generations

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2003

april

to engages visitors in discovering meaningful connections with the artistic expressions of the world's cultures.

su	m	t	w	th	f	s
	31 Images & Words Starts 1pm Art Readers Group	1 10 am Copper Hills	2	3 10 am Spring Fling: Meet in the Urban Room at New Library	4 10 am Granger High 12 pm East High	5 1:30 pm Highlights of the Collection Tour
6	7 10 am Granger High 11:15 am PEO 1pm Art Readers Group	8 10 am Hunter High 11:15 Hunter High 1:30 pm Bookclub	9 10 am Alta High	10 1 pm Monthly Meeting: "Whats in the Basement?"	11 10 am Hunter High	12 1:30 pm Highlights of the Collection Tour
13	14 10 am Realms of Inquiry 11 15 am Preschool Group	15 10:30 am Murray Boys & Girls Club	16 10 am Murray Boys & Girls Club 6 pm Jewelry Show Reception	17 10 am Murray Boys & Girls Club 1pm Steering Committee	18 10 am Murray Boys & Girls Club	19 1:30 pm Highlights of the Collection Tour 2 pm to 4 pm Third Saturday: Jewelry Making
20	21 10 am Murray High 11:15 am Murray High 1:30 Darja Bookclub	22 1 pm Daria Book Club	23 10 am Fine Arts Preschool	24 9:45 am East High 11:15 am Churchill	25 9:45 am East High 4 pm Youth City	26 1:30 pm Highlights of the Collection Tour
27	28	29	30	1	2 Images& Words Ends	3 1:30 pm Highlights of the Collection Tour

Hopper Hopper Hopper Hopper

The excitement is building as we all begin to get ready for the arrival of the *Edward Hopper and Urban Realism* exhibition. The exhibition will be located on the first floor and construction has begun. Over the next two months you will see walls painted and entire galleries transformed as the exhibition department prepares to mount the exhibition.

The Public Programs & Visitor Services department (our new name) is also preparing for the exhibition. We have scheduled Mary Francey to talk about the exhibition at the May monthly meeting. She is also leading the Art Reader's Group discussions where she will address Edward Hopper and his life and times. The Reader's Group is full but the book they are using is available for sale in the Museum Gift Shop.

All currently active UMFA docents & volunteers will receive one free ticket to the exhibition. If you are a UMFA member you will also receive tickets and discounts commenserate with your membership level.

hopper helpers needed

We will need 30 to 40 volunteers a week to be Exhibit Volunteers and help greet visitors. We are asking for a weekly commitment of 3.5 hours. If you are interested or know someone who is, please have them contact Amy Edwards, at (801) 585-9875. We are also assembling a list of docents who are interested in leading tours through the exhibition. Contact Jenny if you would like to be included on this list. This will be a wonderful opportunity to experience the excitement of this national exhibition during its stay here in Utah. As a Hopper volunteer you will earn a free ticket to visit the exhibit for each shift worked.

Utah Arts Festival, June 19 - 22

The UMFA will be participating in this year's Utah Arts Festival which will be held at Library Square. We will be doing a muti-media "make-and-take" activity in the Children's Art Garden. We are looking for volunteer help during any of the four days from noon to 4 pm or 4 pm to 8 pm. The sign-up is on Amy's door or give her a call. As a volunteer you will receive an Arts Festival t-shirt, drink coupon and free admission to the Festival for the day you volunteer

volunteer spotlight

Linda Hunt: Visitor Services Volunteer

You can find Linda Hunt at the front desk twice a week, greeting visitors, answering questions and, as Jenny can attest, acting as a part time matchmaker. Linda was raised in Utah, but moved away to Los Angeles and Canada before returning to her home state. She claims that nothing amusing has happened to her since she moved back to Salt Lake, but we are sure she means nothing exciting BESIDES becoming a UMFA volunteer. Linda attended the opening of the new UMFA building in June, 2001, where she was impressed by the building, and the staff, particularly Bill and Bernadette. She has been a volunteer since August, 2001



Linda enjoys volunteering in a place where human creativity is valued and where the similarities and differences between cultures can help humanize us all, especially during these challenging times. Linda's dedication to the arts does not stop with the UMFA. Linda serves on the board for Art Access and is currently taking an art history class taught by Mary Francey.

Linda's true talent, however, has remained hidden during her time at the UMFA. It turns out that Linda has the ability to write with her left hand and right hand at the same time, writing forward with one hand and backward with the other. We are so glad to have Linda as part of the UMFA team, her boundless good cheer and humor are a wonderful addition the the Museum.

A Contribution by Kathryn Anderson

Born in Massachusetts in 1856, Walter Gay spent his entire adult life in Paris and the scenic Barbizon region nearby. A successful genre and still life painter, he later specialized in "portraits" of elegant home interiors, such as *A Room at No. 11 Rue de L'universite*, which hangs in the UMFA Wheatley Gallery and may be a view of his own Parisian apartment. The fluid, painterly approach and high-key tonal palette favored by the artist gives an atmospheric quality to his otherwise realistic style. His interiors rarely include people, yet give the impression that the inhabitants of these rooms may reappear at any moment, perhaps pausing in surprise at our unexpected presence. Gay and his wife loved 18th century French interior design; the chateau they bought and furnished with their collections of furniture, decorative and fine art of that period appears in many of Gay's works, and it was there that Walter Gay died in 1937.

collection corner

looking ahead

ER Docent Meeting-*Steering Committee Members*
Tues, April 1 at 12:45 at Marie Calanders. R.S.V.P to Rita Bennett

Spring Fling
Thurs, April 3 at 10 am
Guided tour of the new Salt Lake City downtown public library. June Orme has kindly arranged a tour of this marvelous new facility. Meet in the Urban Room at the new SLC library. RSVP to Jenny by March 28.

NOVA Concert, UMFA Auditorium
Mon, April 7 at 7:30 pm

Docent Monthly Meeting
Thurs, April 10 at 1 pm in the Classroom
"What's in the Basement?" Ursula Pimentel, curator of European Art and David Carroll, director of collections and curatorial affairs, will lead a discussion, answer questions and take you on a tour of the basement. Learn more about how an object becomes part of the UMFA's collection and how you will be able to use the research library once it opens.

Steering Committee Meeting
Thurs, April 17 at 1 pm

Lecture & Film
Sat, April 19 at 1 pm
Roy Web will describe his experience river running through Glen Canyon.

Member Gallery Opening: Emmet Gowin Exhibit
Fri April 25
Photographer Emmet Gowin will join us for a lecture and exhibit opening celebration. Don't miss this opportunity to meet the artist.

Third Saturday - Jewelry Making
Sat, April 19 2 pm to 4 pm
Come try your hand at jewelry making. Bring children, grandchildren, friends and family. There is no pre-registration or fee.

Docent & Volunteer Recognition Luncheon
Tues, May 20 at 11.30 am. This year the luncheon will be held at Red Butte Garden in the Orangerie. Mark you calendars. Invitations will be mailed in early spring.

art in sight.

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art in sight.
UMFA docent & volunteer newsletter
may 2003

from amy...

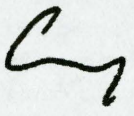
June, 2003 is going to be a particularly busy month for the UMFA. We will be hosting the *Edward Hopper and Urban Realism* exhibition beginning May 17, *Art of the Gardener* is on June 13 and 14, and we will be participating in the Utah Arts Festival, June 19 to 22. We need your help with all of these marvelous events. Many of you have already been very generous with your time and signed up for shifts for one or all three events.

The *Edward Hopper and Urban Realism* exhibition will be here from May 17 to August 24, and we still will need 15 to 20 more volunteers to be exhibit volunteers and to help greet visitors. We are asking for a **weekly** commitment of about 3.5 hours. If you or someone you know is interested please contact Amy Edwards at (801) 585-9875. We are also assembling a list of docents who are interested in leading guided tours through the exhibition. We have groups of all ages who are interested in a guided tour, but not enough Hopper tour guides. Contact Jenny if you would like to be included on this list. This will be a wonderful opportunity to experience the excitement of this national exhibition during its stay here in Utah. As a Hopper volunteer you will earn a free exhibition ticket for each shift worked.

The UMFA's Advisory Board has planned a spectacular *Art of the Gardener* this year on June 13 and 14. The Gala will be Friday evening, June 13 in Jane Ream's and Janet Traynor's gardens. Tickets are $125. Garden tours will be Saturday, June 14 in the Millcreek area. There will be an artist at each garden location working on a painting of that garden. Tour prices start at $20 for UMFA members. We need you to help volunteer at the different garden locations. Morning and afternoon shifts are available. Sign up with Amy if you are interested.

The final event of June is the Utah Arts Festival, June 19 - 22. This year the festival will be held at Library Square. We will be doing a "make-and-take" activity in the Children's Art Yard. We are looking for volunteer help during any of the four days from noon to 4 pm or 4 pm to 8 pm. The sign-up sheet is on Amy's door or give her a call. As a volunteer you will receive an Arts Festival t-shirt, drink coupon and free admission to the Festival for the day you volunteer.

You all do so much to support the UMFA throughout the year and the response in recent months to these additional needs has been wonderful. Keep up the good work and thank you.



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2003

may

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su	m	t	w	th	f	s
				1 10 am Sunset Elem, 11:15 am Sunset Elem. 1 pm U of U Alumni	2 U of U Graduation 2 pm Journey School	3 1:30 pm Highlights of the Collection Tour
4 1:30 pm Highlights of the Collection Tour	5 10 am Realms of Inquiry	6	7 1 pm Monthly Meeting in Auditorium: Hopper Exhibition Prep	8 12:40 pm East High I&W	9 10 am Canyon Rim	10 1:30 pm Highlights of the Collection Tour
11 1:30 pm Highlights of the Collection Tour	12 10 am Evanston High	13 10 am Riverside 11 am Riverside	14 10 am Hopper Vol. Training 5:30 pm Hopper Vol. Training 6 pm I&W Reception	15 10 am Mt Shadows 11:15 am Matheson Jr. 1 pm Steering Committee	16 10 am Ensign Learning Center	17 1:30 pm Highlights of the Collection Tour 2 pm to 4 pm Third Saturday: Paper Flowers
18 1:30 pm Highlights of the Collection Tour	19 10 am Sunset Elem. 11:15 am Sunset Elem.	20 11.30 am Docent & Volunteer Appreciation Luncheon @ RBG	21 10 am Mt Shadows 11:15 am Valley View	22 10 am McMillan	23 10 am Brighton 11:15 am Brighton	24 1:30 pm Highlights of the Collection Tour
25 1:30 pm Highlights of the Collection Tour	26 Museum Closed for Memorial Day	27 10 am Copper Hills 11:15 am Copper Hills	28 10 am Bella Visita Elem	29 10 am Mt Shadows	30	31 1:30 pm Highlights of the Collection Tour

art readers group

After successful meetings in March and April of the UMFA Art Readers Group, we have decided to forge ahead and plan another meeting. We are fortunate to be able to tap into the talents that exist here at the University of Utah and will have an art history professor, Dr Jennifer Bauman, lead our discussion. We will meet on June 26 at 1 pm and it will be filled on a first-come basis. The sign-up sheet is on Amy's door The book for the June meeting of the Art Readers Group is "Painting and Experience in Fifteenth-Century Italy," by Michael Baxandall. The new 1990 edition in paperback ($14.95) focuses on how the style of painting in any society reflects the visual skills and habits that evolve out of daily life. Although the book focuses on the Italian Renaissance, its message about viewing art can be applied to any period. The 190 page book is easy to read and includes notes and pictures. It is a classic. "Painting and Experience..." can be ordered from Barnes and Noble. It takes between five and 11 days for the book to ship to Barnes and Noble. The UMFA will also make every effort to have this book available in our gift shop. We are very fortunate to have Dr Bauman lead the discussion since, among her many qualifications, she is a Renaissance scholar

A Contribution by Kathryn Anderson

It's big, colorful, made of porcelain, and, well, it's odd. What else is there to say about "Ethnic Man"? Quite a bit, given its symbolism and artist Viola Frey's non politically correct opinions. Born in 1933, Frey's been creating giant human figures, nude and clothed, single and grouped, male and female, for the last 20 years. Her subject is the American middle class: the anonymous majority whose power to create social and political change is seldom exercised but enormous in its potential. "Ethnic Man," by its intentionally ambiguous blend of skin color and features, could be any one or all of us. His hands (potential wielders of tools or weapons) are orange (signifying energy), but they are tightly clasped -- in self-restraint? submission? supplication? His expression reveals nothing of his thoughts or feelings. At what does he stare: past, future, present? Have you noticed that "Ethnic Man" literally has no backbone?

The vulnerability of these heroically-sized figures, the human beings they represent, and the latent power beneath their passive exteriors, are recurring themes for the artist. If "Ethnic Man" flexed his massive hands, developed "backbone" and unleashed his energy, what might ensue? For Viola Frey, the function of the artist's hand is "to stir up chaos as well as to create order" She signs her works including "Ethnic Man," not with her name, but with a firm and conspicuous handprint in the wet clay.

We are in the beginnings of planning Summer Enrichment ... but here are a few...

July 14, 15, 21, 22 10 am to noon, $150, pre-register
Printmaking Class taught by Rebecca Pickett
August 14 - 15, 1 -4 pm, $50. pre-register
Bookmaking Class taught by Megan Hallett.
August 21, 1 pm
Giving Tours to Young Children: helpful strategies and ideas, taught by Megan Hallett

Getting Things Into Perspective

I've had several of you ask me about the different types of perspective artists can use to create the illusion of depth or space in their paintings, so here's a little food for thought that I hope you will find useful. For those of you who have the textbook Art: A Brief History by Marilyn Stokstad, there is a discussion about perspective (and examples) on pp. 254-257 For those of you who don't, there are two reference copies of the Stokstad book in the docent conference room.

Perspective is used to create an illusion of three-dimensional depth on a two-dimensional surface. While there are a number of means artists can use to create illusionistic depth or space, I'll mention the two that are most often used. The first type is the one-point perspective (also called linear, mathematical or scientific perspective) invented in the Renaissance. The simplest way to understand it is for you to think of yourself driving down a highway in a car. As you look towards the horizon, it appears as though the sides of the road come closer together Eventually, the sides of the road converge into one point, the vanishing point. This is the one-point perspective. A good example is in Stokstad, p. 267, fig. 11-17.

A less obvious example is used by Stokstad (p. 256, fig. 11-3) when she talks about the second type of perspective -- atmospheric perspective (just because in the image she chose, the foreground takes up so much space). Again, let's use a "local" example. Pretend you're in your car on a clear day, driving south on I-215 or I-15 and looking to the west towards the Oquirrh Mountains. Notice that the Oquirrhs are clearly outlined and have a uniform color. Look beyond them and notice the other mountain ranges. As they recede into the distance, they become mistier (less clearly outlined) and each range is a different color. That's atmospheric perspective! It simply means that the atmosphere changes the way things look that are further away and gives them less distinct colors and outlines. Using atmospheric perspective, artists create the illusion of deep space by giving colors in the foreground higher intensity while diminishing intensity, (graying colors down), in the middle ground, and often obscuring detail in the background with toned, diffused colors.

Ursula Pimentel, Curator of European Art

curator's corner

looking ahead

ER Docent Meeting-*Steering Committee Members*
Tues., May 6, 12:45 pm at Marie Calanders. R.S.V.P to Rita Bennett

Docent Monthly Meeting
Wednesday, May 7, 1 pm in the Auditorium
Mary Francey will prepare us for *Edward Hopper and Urban Realism* exhibition. Mary will use slides to walk us through the exhibition before it arrives. Don't miss this sneak peak.

Images & Words Reception
Wed., May 14, 5 pm

Steering Committee Meeting
Thurs., May 15, 1 pm

***Edward Hopper and Urban Realism* Exhibition Opens**
Sat., May 17, noon

Third Saturday - Paper Flowers
Sat., May 17, 2 pm to 4 pm
Come try your hand at making paper flowers Bring children, grandchildren, friends and family. There is no pre-registration or fee.

Docent & Volunteer Recognition Luncheon
Tues., May 20, 11:30 am. This year the luncheon will be held at Red Butte Garden in the Orangerie. Mark you calendars. Invitations will be arriving in your mail box soon.

Film Series: *Edward Hopper the Silent Witness*
Wed., May 21, 1 pm

NOVA Concert
Sat., May24, 7:30 pm

Film Series: *Dinner at Eight*
Wed., May 28, 1 pm

Hopper Symposium
Fri,. May 30, 2 pm to 4 pm

art in sight.

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410 Campus Center Drive
Salt Lake City, UT 84112-0350

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UMFA docent & volunteer newsletter june 2003

from amy...

What a magnificent year it has been and what better way to top it off than a perfect afternoon spent with all of you at Red Butte Garden for the Docent & Volunteer Recognition Luncheon. Thanks to all of you who attended and a special thanks to Jackie Shiker for all her hard work as the Special Events Coordinator. In the last year Jackie has organized our Fall and Spring Flings, the Winter Luncheon at the Alta Club and as her grand finale, the Recognition Luncheon. Thanks Jackie, we will miss you.

The Public Programs & Visitor Services Department has spent the last month carefully reviewing all of the surveys the docents completed as part of our assessment of the Tour Program. You all shared thoughtful and insightful comments and we appreciate the time you took to fill them out. There were several trends in the comments and we have come up with the following solutions in response.

***Confusion about who does what in the department** While our jobs and responsibilities seem clear to all of us staff, there are many volunteers and docents who have questions about what each of us does in the department. In a effort to help clear up the confusion we will post a list of our job duties in the office with a picture of each of us. If you still have questions, please do not be shy about asking.

***Docents would like more information about tours** We want your tours to go as smoothly as possible and many of you mentioned that if you had more information earlier, you could better prepare for your tours. Each month your daily chair receives a form with detailed information about each tour Jenny will begin putting a copy of the tour sheet in a binder near her desk so anyone can look through the binder and find out more about the scheduled groups and what their particular needs might be.

***More information about current art related events in the area** Everyone is interested in all of the cultural opportunities in the region. In the Public program offices we have a bulletin board where we post flyers, postcards and information about current events. Each week when you come in take a look, there are all sorts of exciting exhibits, events, performances and festivals happening in the area. If you have information you would like to share please post it.

Hope these changes help. Thank you for all the great suggestions.

I have some happy news to share with all of you. My husband and I are expecting our first child in early December I plan to take three months of leave and return to work at the beginning of March. While I am out of the office most of my responsibilities will be taken care of by the rest of the department. Before I go you will all receive information so you know who to go to during my leave if you need anything.

contact us

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megan assoc. curator of educ.	585-7190 mhallett@umfa.utah.edu
jenny education specialist	581-3580 jwoods@umfa.utah.edu

www.umfa.utah.edu

2003 june

to engage visitors in discovering meaningful connections with the artistic expressions of the world's cultures

su	m	t	w	th	f	s
1 1:30 pm Highlights of the Collection Tour	2	3	4 10 am Riverside 11 am Riverside	5 10 am Woodrow Wilson 11:15 Woodrow Wilson 3:30 College of Humanities (H)	6 10 am Beacon Heights	7 1:30 pm Highlights of the Collection Tour
8 1:30 pm Highlights of the Collection Tour	9 10:30 am East Millcreek	10 10:30 am East Millcreek 11:30 am East Millcreek	11	12 10 am Summer Enrichment Tour of the Chase Museum	13	14 1:30 pm Highlights of the Collection Tour Art of the Gardener
15 1:30 pm Highlights of the Collection Tour	16	17 10:30 am Coventry	18 10:20 am (H) Gifted & Talented 4:00pm Youth Group	19 Arts Festival	20 Arts Festival 10 am Hillcrest Jr	21 1:30 pm Highlights of the Collection Tour 2 to 4 pm Third Saturday: Arts Festival
22 1.30 pm Highlights of the Collection Tour Arts Festival	23 1 pm Archway School	24 10 am Early Childhood Ed. Center 12 pm Lunch & Training Steering Comm.	25 12:30 pm (H) Gifted & Talented	26 10 am (H) Youth Art Workshop	27	28 1:30 pm Highlights of the Collection Tour
29 1:30 pm Highlights of the Collection Tour	30		H= Hopper Team, Guiided Tour			

volunteer spotlight

Elif Tasdizen
Wednesday Docent & Registration Staff

Amy and Virginia asked me to introduce myself to all of you, to lead you through my adventures here at the UMFA, and how I came to contribute to the Docent newsletter My name is Elif Tasdizen and I am on the Wednesday team! My adventures at the UMFA began by helping Rebecca with her summer 2001 art classes. I had just moved from Rhode Island to Salt Lake City with my husband and was looking for something to keep me out of trouble. Rebecca took me under her wing and helped me find a volunteer position with David Carroll in the Collections Department. I was charged with taking a physical inventory of the African Collection. In August 2002, I was hired as a part time employee. I split my time between giving tours on Wednesday and organizing the African Collection. While working with this collection, I fell in love with the art, culture, and the stories surrounding the objects. I yearned to learn more, but the books in the Elizabeth Cecelia Brown Dee Research Center were challenging to read. I then turned to the collection of African Arts magazine spanning the years 1968-1995. They were much more understandable and succinct in nature. As I flipped through the articles, I realized that many pertained to things we had in our collection. I began photocopying them and making a binder Then it hit me: the Docents might like these articles too! I mentioned these articles to Amy and the binder will be in the Docent library upstairs. These articles range from specific tribal art, to elements of African Sculpture and the making of African masks. Over the next few months, I will highlight some of these articles in Art Insight.

Enjoy!

docent conference room

In the last several months we have received some wonderful donations to our docent resource library. This summer Pat Faulkner and Rose Mary Kelley will be leading an effort to organize the library and include the new donations. If you have a book or several books you would like to donate to the docent resource library, there is a simple process you can go through. Jenny has a donation form to fill out, the books are then reviewed by the Public Programs staff. The staff will then make a recommendation to accept them, refer them to the UMFA resource library, or, if they are duplicates, retuur them. So as you go through bookshelves, sort through closets and rediscover lost items in the garage keep the docent resource library in mind.

collection corner

A Contribution by Kathryn Anderson

The tale of Tobias, with its miracles and magic, may have originated in Persia (now Iran) centuries ago. Its biblical version, the apocryphal Book of Tobit, was popular during the Renaissance, when in 1550 Titian (c.1490-1576) painted Tobias and the Archangel Raphael for a church in Venice. Almost a century later the influential teacher Alessandro Varotari, called il Padovanino or "the little fellow from Padua" (1588-1648), a great admirer of Titian's rich colorist style, painted the remarkably accurate copy of Tobias now in the UMFA.

The story describes the adventures of Tobias, who makes a perilous journey on behalf of his blind father, Tobit. They are unaware that the guide hired for the trip is no mortal man, but the archangel Raphael, protector of travelers and pilgrims, in disguise. On the way, Tobias kills a fish (in some versions, a crocodile), and is advised by Raphael to save its heart, liver and gall (bile). At his destination he meets Sarah, whose previous bridegrooms have been killed by a jealous demon. The reluctant Tobias is persuaded to marry Sarah; recalling Raphael's advice, he confronts the demon with the smoke from the burning fish organs. The demon's power is broken and Sarah is freed from its spell. Tobias and his wife return to his father's home and, following Raphael's advice, Tobias anoints his father's eyes with the fish gall which restores their sight. As the family gives prayerful thanks, Raphael finally reveals his angelic identity before disappearing.

Titian's painting shows an imposing Raphael, holding the burnt offering and sheltering Tobias, who clutches a fish and stares in awe at the smoking vessel in the angel's hand. Tobias' dog gazes intently at us, connecting us to the scene, while a barely visible St. John the Baptist kneels in prayer. The dog is twice mentioned in the Book of Tobit, though elsewhere in the Bible dogs are rarely referred to and then only as unclean. This gives further credence to the theory that the original story originated in Persia, where in some areas dogs were considered sacred animals. St. John the Baptist is not mentioned in the biblical version and may have been included in the painting as a reminder that he, like Tobias, was under God's protection during his wanderings.

Many of you have requested that we compile all of Kate's contributions in one document. In June I will gather them together and put copies in your docent mailboxes.

looking ahead

June 12 @ 10 am, Chase Home Museum of Utah Folk Art
Come join us for a guided tour of this newly renovated Utah gem. Museum entrance cost is free. Lunch will be on your own. You might want to bring a picnic to eat in the park or go to a nearby restaurant with your daily team. Meet at the Chase Museum in the center of Liberty Park at 10 am. To find the Chase Museum enter Liberty Park from 900 South and follow signs to the Chase Museum. If you pass the tennis courts and the Tracy Aviary you have gone too far RSVP. to Jenny at 581-3580 before June 6.

June 14, Art of the Gardener

June 19-22, Utah Arts Festival at Library Square.

June 21 2 pm to 4 pm, Third Saturday, Photogram. We still need volunteers & docents to help with this activity. We will be using the Gowin and Porter photographs for inspiration.

June 24 @ 12:00, Steering Committee Luncheon & Training for the new Steering Committee. We will be meeting at the University Park Marriott. Please RSVP to Amy, 585-9875

July 14, 15, 21, 22 @ 10 am to Noon, Printmaking Class
Rebecca Pickett will spend four mornings guiding you through the printmaking process. Don't miss this opportunity to learn from a professional. Cost: $ 50. Pre-register with Jenny at 581-3580 before June 13. The class must have a minimum of 4 and a maximum of 10 people.

August 7 @ 1 pm in the UMFA Auditorium, Lecture
The Walker Wallace Collection: The Cult of the Monkey by Bill Balken. Bill will share insight about the Walker Wallace Collection and the upcoming exhibition in September

August 14 & 15 @ 1 pm to 4 pm, Bookmaking Class
Megan Hallett will teach you basic book making techniques. During the class you will produce 3 to 4 small books. Cost: $50. Pre-register with Jenny at 581-3580 before July 14. The class must have a minimum of 6 and a maximum of 5 people.

art in sight.

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art in sight.
UMFA docent & volunteer newsletter
march 2003

from amy...

The month of March is going to be informally known as "Museum Safety Month." We are introducing two new traditions to help insure your safety, the safety of our visitors and our objects. You will be the key to the success of these traditions so please help us with this new effort.

Ursula Pimentel, Curator of European Art at the UMFA, has kindly agreed to lend us her name to use as the new art safety "code word." If you see a volunteer, docent, security guard or staff person too close to an object, leaning against a pedestal or wall, or endangering the art in any way simply tell them *Ursula*. *Ursula* can mean step back, be careful or watch out. Anyone can say the code word *Ursula* to anyone else. It is always appropriate to *Ursula* someone if their actions are putting UMFA objects at risk. The beauty of the code word is that it can be said quietly and does not need to interupt a conversation or tour.

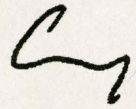
Docents can share the code word with their groups, especially school tours. The children on the tour can watch you and their fellow classmates creating a fun atmosphere.

The second tradition we are introducing is an annual fire drill. On Wednesday, March 26 at 10:45 the fire alarm will go off and the UMFA will be evacuated. We will have a small school group in the UMFA and they will participate in the evacuation as well. This will be a good opportunity for everyone to familiarize themselves with where the emergency exits are, how long it takes them to exit the building as well as other important emergency procedure information.

Each year we will rotate the day of the fire drill so that all docent teams have the opportunity to participate but if you are interested in participating feel free to come on March 26. It is a good idea to know how the alarm sounds and how an evacuation works so that if there ever was an emergency and you had to evacuate the UMFA you would feel confident.

These two traditions that we are introducing are important to all of your roles here at the UMFA and I hope they can be helpful tools. If you have questions or concerns please do not hesitate to contact me.

Wishing a safe and
happy month to you all,



contact us

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curator of education vcatherall@umfa.utah.edu

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to stimulate and empower visitors
to think, discover and interact
with art.

march
2003

su	m	t	w	th	f	s
2	3 10 am Backman 11:15 am Crandall Pre-K	4 10 am Riley 11:15 am Newman	5 10 am Riley 11 15 am Nibley	6 10 am Washington 11:15 am Journey	7 10 am Smith 11:15 am Smith	8 12:30 pm Weekend Docent Training
9	10	11 10 am Beacon Heights 11:15 am Penn	12 10 am East High 11:15 am Farnsworth	13 10 am Beacon Heights & Madeleine Choir School 1 pm Monthly Meeting	14 Partners Ends 10 am Wasatch	15 2 pm to 4 pm Third Saturday Book Illustrations
16	17 10 am Tooele Jr	18 10 am McCalls	19 10 am East High	20 10 am East High 11:30 am I&W MICTraining 1 pm Steering Committee	21 1 pm East High	22 12:30 pm Weekend Docent Training
23	24 10 am Juan Diego	25 10 am Riverton H.S.	26 10 am Ensign 10:45 am Fire Drill 1 pm East High	27 10 am East High 11:15 Oakwood Elem	28 10 am Farnsworth 11:15 am Whittier	29 12:30 pm Weekend Docent Training
30	31 Images & Words Starts 1:00 Art Readers Group					

poetry

Museum

Here are plates but no appetite.
And wedding rings, but the requited love
has been gone now for some three hundred years.

Here's a fan -- where is the maiden's blush?
Here are swords -- where is the ire?
Nor will the lute sound at the twilight hour.

Since eternity was out of stock,
ten thousand aging things have been amassed instead.
The moss-grown guard in golden slumber
props his mustache on Exhibit Number

Eight. Metals, clay and feathers celebrate
their silent triumphs over dates.
Only some Egyptian flapper's silly hairpin giggles.

The crown has outlasted the head.
The hand has lost out to the glove.
The right shoe has defeated the foot.

As for me, I am alive, you see.
The battle with my dress still rages on.
It struggles, foolish thing, so stubbornly!
Determined to keep living when I'm gone!

By William Szymborska

Picture Frames

Search your closets . .explore your attics .descend into the depths of your basements. The Education Department is in need of picture frames for our Education Classroom. Large or small, simple or elaborate, any frame will be accepted. Frames will not be returned and will be painted. For more information or to make arrangements please contact Megan Hallett, Associate Curator of Education, (801) 585-7190.

help needed

Hopper Volunteers

On May 17, 2003 the *Edwards Hopper and Urban Realism* exhibition will open and we need 30 to 40 volunteers to be Exhibit Volunteers and help greet visitors. We are asking for a weekly commitment of 3.5 hours. If you are interested or know someone who is, please have them contact Amy Edwards, at (801) 585-9875. This will be a wonderful opportunity to experience the excitement of this national exhibition during its stay here in Utah.

A Contribution by Kathryn Anderson

The UMFA's William and Mary Gay Gallery portrait of Francois Duquesnoy (1594-1643), by an unknown artist "after van Dyck," honors a skilled and dedicated artist much respected by his contemporaries. (The original van Dyck portrait, painted about 1622-23, hangs in the Museum of Fine Arts, Brussels, Belgium.)

Duquesnoy was first taught by his father, then left Flanders to complete his education in Rome. When his stipend ended, he found work in an artist's workshop in Rome, and before long began to acquire commissions for his own work. He also became friends with a young French artist, Nicolas Poussin.

Today, Duquesnoy is associated mostly with his delightful images of young children, portrayed as baby angels and cupids at play with baby fauns and satyrs. (The allegorical figures displayed below the portrait are examples of this style.) However, he also created life-size marble sculptures (his "St. Andrew" is in St. Peter's, Rome), highly acclaimed portrait busts, and smaller works in bronze, terra-cotta, and amber His drawings were included in a prestigious private collection of the time. Ivory was one of his favorite materials, and his work in this delicate medium is described as sensitively conceived and exquisitely executed. Unfortunately, a number of Duquesnoy's works have been lost and/or remain untraced. Conversely, his figures of children (a theme drawn from Roman sarcophagi) were so widely copied and imitated that accurate attribution is difficult.

Duquesnoy was also a talented restorer of damaged antique Roman statuary, combining his technical skill with sympathetic artistic interpretation. The marble head he holds in the portrait may be such a fragment, or merely a symbol of his profession as a sculptor.

As the reputation of Duquesnoy and Poussin grew, the French king Louis XIII and his cardinal, Richelieu, tried to persuade them to settle in Paris, but the artists were well established in Rome and not anxious to leave. Poussin did visit Paris for a year, then returned to Rome permanently to continue his role as the leading exponent of the French school of academic classicism (see the Museum's "Piety and Generosity of Roman Women" by Brunet.) A year later, Duquesnoy finally set out for France; not far into the journey he became ill, and on the 19th of July, 1643, he died. A patient perfectionist who never considered any of his works to be completely finished, Francois Duquesnoy created works of subtle, serene grace and beauty. It is our loss that many of them have since disappeared, or been relegated to obscurity.

collection corner

looking ahead

ER Docent Meeting-*Steering Committee Members*
Tuesday, March 4, 2003 at 12:45 at Marie Calanders. R.S.V.P to Rita Bennett

Docent Monthly Meeting
Thursday, March 13, 2003 at 1 pm in the Classroom
Roula Seikaly in the Collections Department will lead a discussion on two UMFA temporary photographic exhibitions that are environmental in nature. Elliot Porter's photographs of Glen Canyon which are currently in the Galleria Gallery and Emmet Gowins aerial photographs, *Changing Earth*, which will be on exhibit in the Wattis Gallery on April 18, 2003.

Steering Committee Meeting
Thursday, March 20, 2003 at 1 pm
Agenda items should be turned into Amy or Rita by March 4, 2003.

Images & Words MIC Training
Thursday, March 20, 2003 at 11:30 am Conference Room

First Annual Fire Drill
Wednesday, March 26, 2003 at 10:45
If you have questions please contact Amy.

Art Readers Group: Hopper Biography
Group I: March 31, 2003 at 1 pm Conference Room
Group II: April 7, 2003 at 1 pm Conference Room
The book is now available for purchase in the UMFA Gift Shop. Both groups are full. Contact Amy with questions.

Spring Fling
Thursday, April 3, 2003 at 10 am
Guided tour of the new Salt Lake City Downtown Public Library. June Orme has kindly arranged to a tour of this marvelous new facility. Meet in the Urban Room at the new SLC Library. RSVP to Jenny by March 28.

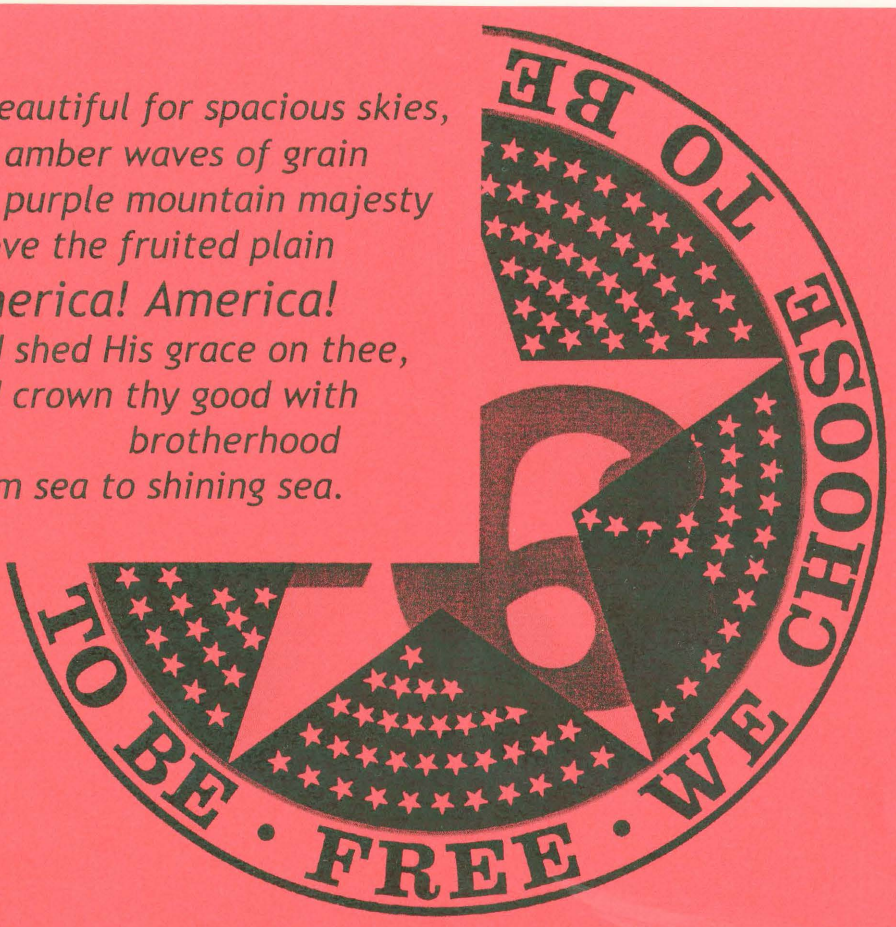
Docent & Volunteer Recognition Luncheon
Tuesday, May 20 at 11:30 am. This year the luncheon will be held at Red Butte Garden in the Orangerie. Mark you calendars. Invitations will be mailed in early spring.

art in sight.

art in sight.

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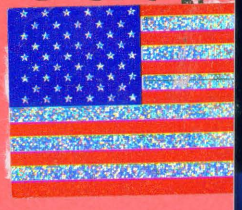
O beautiful for spacious skies,
For amber waves of grain
For purple mountain majesty
Above the fruited plain
America! America!
God shed His grace on thee,
And crown thy good with
brotherhood
From sea to shining sea.



America, America

A Celebration of American

July

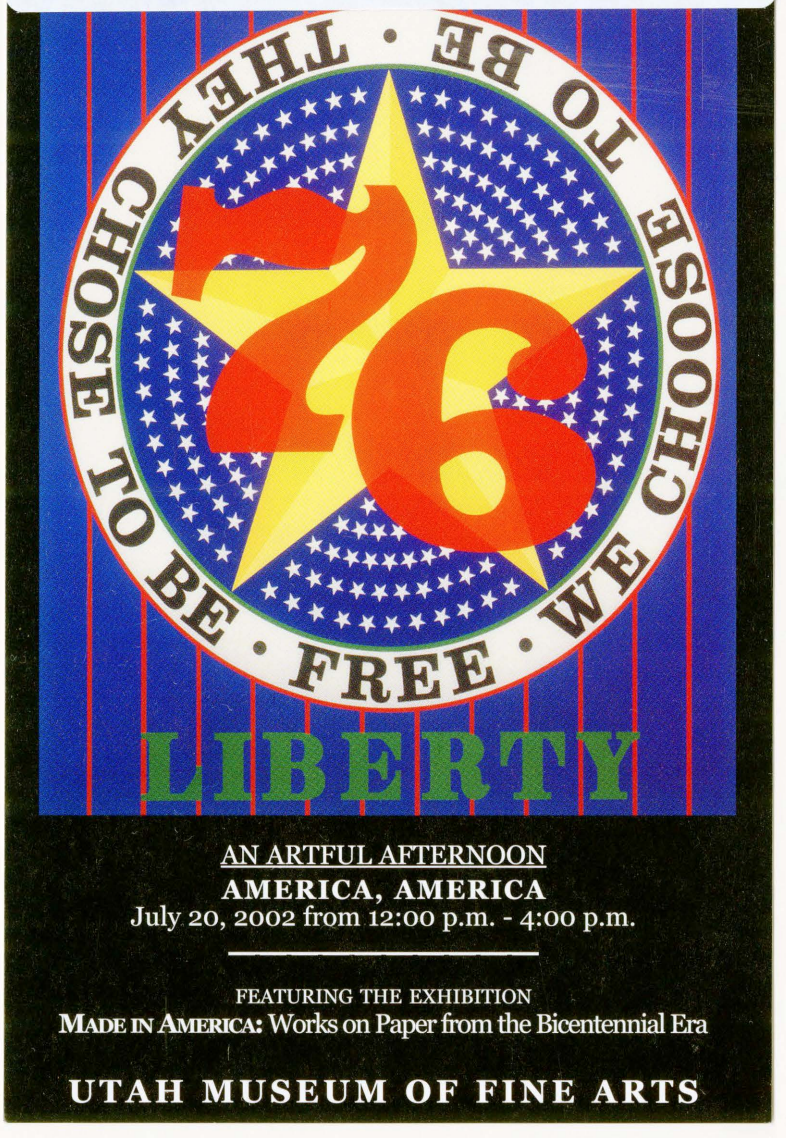




Jean Moseley
Greets Visitors to the
Artful Afternoon Celebration



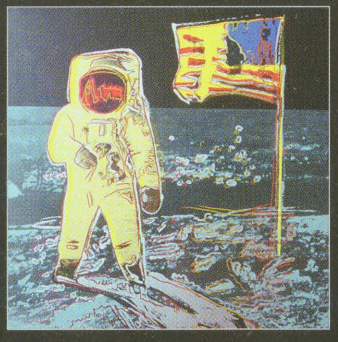
Jean Nuismer, Emmaruth Keyser, Marge Wilson and
Karin Brown
at the Sand Painting Booth



UMFA

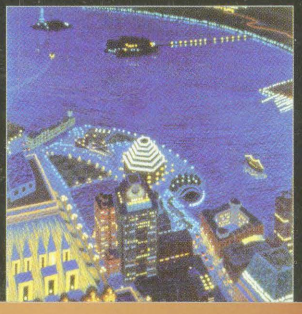
Exhibition Schedule
Fall 2002 - Summer 2003

Art Since the Mid-Twentieth Century:
A Politicized Cultural Climate



Andy Warhol (1928-1987), American, *Moonwalk* from the *Moonwalk Portfolio*, 1987, screenprint, on loan from the colle
Yvonne Jacquette, American, *Mixed Heights and Harbor from World Trade Center II*, oil on linen, private collection, cou
Doug Snow, American, *Cockcomb*, 1981, oil on canvas, on loan from the collection of Walker and Sue Wallace, Museu

Aerial Muse: The Art of Yvonne Jacquette

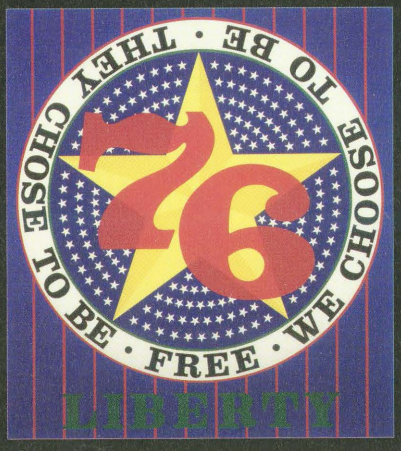


Writ Large: Works by Contemporary Utah Artists



Doug Snow, American, *Cockcomb*, 1981, oil on canvas, on loan from the collection of Walker and Sue Wallace, Museum # L2002.8.1

Made in America:
Works on Paper from the Bicentennial Era



Robert Indiana, American (1928-), *Liberty '76*, 1975, screenprint, purchased with funds from Friends of the Art Museum and ASUU Presenter's Office, Museum #1987.55.18

Aerial Muse:
The Art of Yvonne Jacquette



, oil on linen.



Utah Artists



2001-2002 Steering Committee
Anne Dolowitz, Virginia Catherall, Jenny Woods, Marge Wilson
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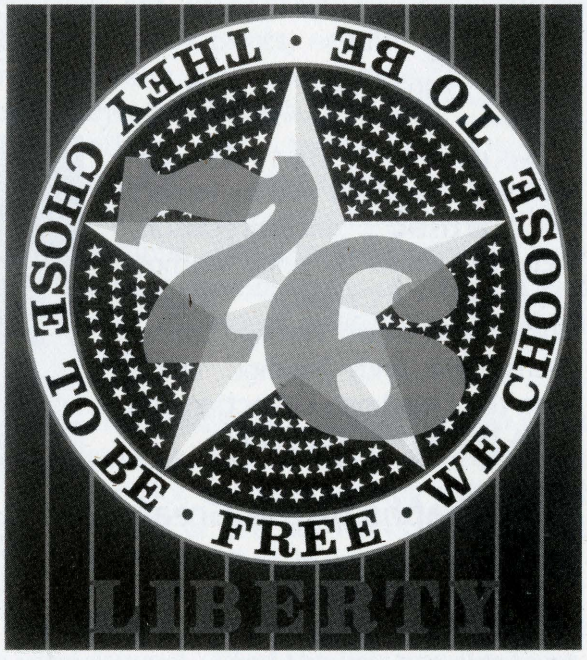
Utah Museum of Fine Arts
Exhibition Schedule
through 2002

COLLECTION CONNECTIONS

University of Utah | Utah Museum of Fine Arts | Spring/Summer 2002

America, America

Come to the UMFA on July 20, 2002 for a day celebrating all things American. America, America is the theme for this summer's Artful Afternoon and on this day you will have a chance to make art, listen to American music, watch Native American dancers and drummers, and go on a treasure hunt that guides you through the collection of American art at the UMFA. Learn what red, white and blue means to you! Festivities will begin at 12 noon and end at 4:00 pm. A special exhibition of *Made in America: Prints from the Bicentennial* and a September 11 Memorial Quilt will also be a part of this celebration. This event is free, for all ages and sponsored by Zoo Arts and Parks Fund of Salt Lake County.



Robert Indiana, American (1928)
Liberty '76, 1975
Screenprint
Purchased with Funds from Friends of the Art Museum and the Associated Students of the University of Utah, Museum # 1987.055.018

Made in America

June 1 - August 18, 2002

Made in America: Works on Paper from the Bicentennial will explore how American artists of the 1970s responded to America and her symbols in a post-war era. Works such as *The 1920's: The Migrants Arrive and Cast Their Ballots* by Jacob Lawrence and *Women's Equality* by Marisol illustrate the past successes and heroes of America. Works like Indiana's *Liberty '76* and Ruscha's *America Her Best Product* force the viewer to question the intrinsic values of American culture. Pop pieces like Audrey Flack's *Fourth of July Still Life* allow viewers to ponder the symbols of America.

Collection Connections is made possible in part by the William Randolph Hearst Endowed Fund for Education and the Suzanne M. Scott Endowment for Museum Programs in Honor of James and Louise Moyle

on the wall

UMFA newsletter for educators

september, october, november 2002

evening for educators: the great salt lake

The Utah Museum of Fine Arts presents a teacher workshop on September 25 from 5:30 - 8:30 pm to help educators use art as a springboard to teaching about the Great Salt Lake. The workshop is geared towards teachers in all disciplines and all grade levels. The workshop focuses on an exhibit the UMFA is currently showing from our permanent collection called *Photographs of the Great Salt Lake*. The goal of the exhibit is to show a variety of perspectives about the lake; artistically, historically, and philosophically.



Richard Misrach (1949-), American
Chrysler Newport, Bonneville Salt Flats, 1992
Chromogenic Dicoupler
Purchased with funds from Friends of the Art Museum
Museum # 1996.010.001

Hikmet Loe will be the keynote speaker and will discuss the Spiral Jetty, Robert Smithson's monumental earthwork in the Great Salt Lake. Four workshops will follow the speaker to give teachers hands-on experiences using art to teach about the lake. These workshops will consist of a variety of subject matter such as political science, geography, geology, history, and art. All workshops will demonstrate how to use the museum's collection of art to teach about the Great Salt Lake.

At each of the "Evenings for Educators," teaching packets containing images of art works, biographies of the artists and lesson plans, with across-the-curriculum lessons created by educators, are available for a donation of $5. State inservice credit is available to educators. By attending five evenings (15 hours) and completing a field test, teachers can receive one credit hour of inservice credit. "Evening for Educators" is sponsored in part by the Katherine W & Ezekiel R. Dumke, Jr. Foundation and the StateWide Art Partnership.

september 25, 2002 • 5:30 - 8:30 pm
registration at 5 pm

www.utah.edu/umfa

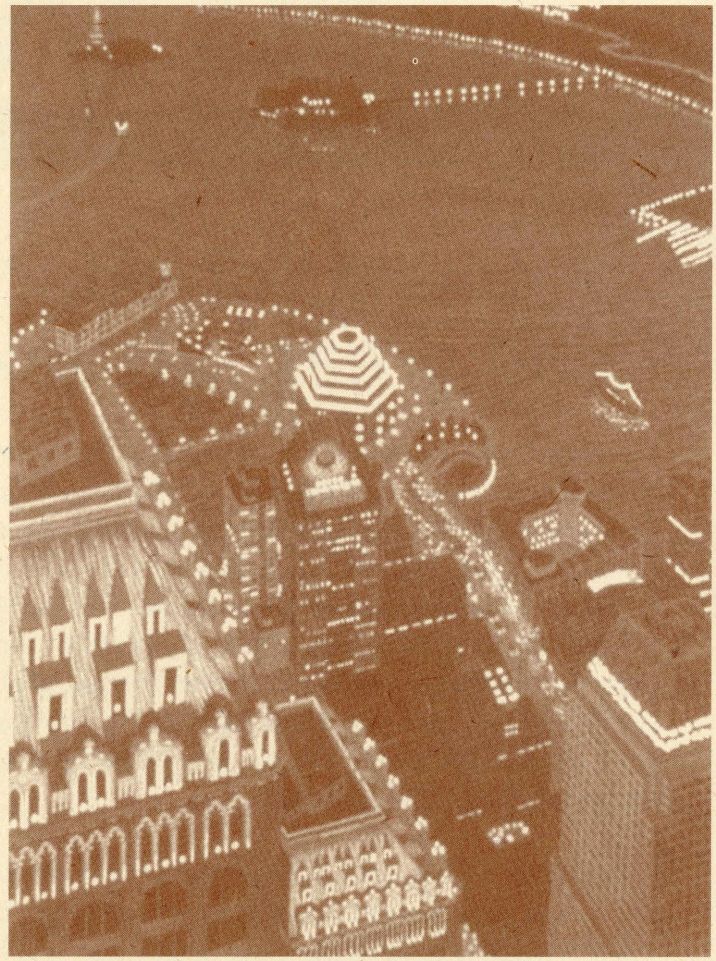
On the Wall is made possible in part by the William Randolph Hearst Endowed Fund for Education and the Suzanne M. Scott Endowment for Museum Programs in Honor of James and Louise Moyle

upcoming exhibits

aerial muse: the art of yvonne jacquette

November 11, 2002 - January 12, 2003

This exhibition features 39 of Yvonne Jacquette's large-scale paintings, prints and drawings dating from 1975 to the present. It is a retrospective that takes visitors on a cross-country tour from Maine to California, with stops along the way, as well as visits to Hong Kong and Tokyo. For 30 years, Yvonne Jacquette has represented the diverse places and spaces of the contemporary landscape. Like many artists who reached maturity in the 1960s and 1970s, she has pursued a novel approach, discovering from the aerial vantage point, a modern perspective and fresh visual vocabulary. Drawing from the elevated position of high-rise buildings, commercial jets, and private airplanes, Jacquette produces both daylight and nocturnal views of the many landscapes below. From her extensive travels, Jacquette explores a range of subjects from universally recognized landmarks to industrial landscapes. Yet, Jacquette is far more than a recorder of the contemporary landscape. She is an interpreter and visionary. Her works combine elements of abstraction and representation, pattern and grid, surface and illusion, and observation, imagination, and memory. Hovering above city streets and highways, floating serenely over the countryside, and soaring over cities, Jacquette explores the man-made and natural, urban and rural, agrarian and industrial, and the worlds of power, labor, and leisure. This exhibit was organized by the Iris and B. Gerald Center for the Visual Arts at Stanford University. The exhibition and catalogue are made possible by the Contemporary Collector's Circle of the Cantor Arts Center, the Cowles Charitable Trust, and the Richard Florsheim Art Fund.



Yvonne Jacquette, *Mixed Heights and Harbor from World Trade Center II.* Oil on linen. Private collection. Courtesy DC Moore Gallery, NY

warped spaces: recent works by kim martinez

September 9, 2002 - January 5, 2003

"This body of work focuses on my interactions with Utah state prison inmates and executive branch of corrections. Through my experiences I was both drawn to and distanced from the inmates and correctional officers; a juxtaposition that I have carried into this work. As an artist, I believe that the validity of work must come from a position of experience. The conversations I have with the viewer are based on my interactions and knowledge. This process allows my paintings to become one of participation rather than voyeurism. While these paintings are narrative and location specific in nature, I intend this work to reflect the human condition that stretches beyond socio-economic, racial, political and physical boundaries. By using allegorical architectural forms, and clothing to embody humanity, I am able to change the prison context to that of a common urban experience and reference the human figure and the lack of individuality that can occur within societal/institutional environments." - Kim Martinez

revisiting atget's paris

September 15, 2002 - March 16, 2003

Between 1898 and 1927, the photographer Eugene Atget systematically produced over 8,500 images of Paris and its environs. Though he claimed his intentions to be documentary, (He told Man Ray in 1926, "The pictures take are simply documents.") he created some of the most complex and lyrical images ever made with a camera. His images, filled with atmosphere and time, reflect a view of Paris as it first entered the twentieth century. The purpose of this most recent project was to revisit and photograph some of the same sites that Eugene Atget photographed between 1897 and 1927 Unlike Atget, who used a large format view camera with glass plates, University of Utah Professor of Art Joe Marotta used digital technology in the capturing of the images and the printing. This not only reveals how Paris has changed but also shows a change in the way we picture the world through photography.

special events

along the banks of the nile workshop

October 26, 2002 • 9:00 am - 3:30 pm
(Preregistration required)

This workshop is for teachers, students, and anyone interested in the Middle East and is presented in conjunction with the Middle East Center at the U of U. The workshop will look at the wonderful, vibrant civilization that blossomed on the fertile banks of the river Nile. We will look at the monuments of Ancient Egypt, the daily life of ancient Egyptians, and take a look at what's happening in the current political situation in Egypt. In addition, participants will do hands-on art projects that relate to the UMFA's Egyptian collection and will be treated to a wonderful Middle Eastern lunch in the UMFA's café. To register for this free workshop, please contact the Middle East Center Outreach Program 581-5003.



Egyptian New Kingdom period, c. 1570-1300 B.C.,
Head of Akhenaton, Red quartzite stone,
Gift of Natacha Rambova, Museum # 1952.132

volunteer & docent recruitment barbeque

September 26, 2002 • 5 pm

All types of volunteers are needed at the Utah Museum of Fine Arts. Learn more about art and share that knowledge and excitement with your community. Attend a BBQ for prospective volunteers and find out about our many volunteer opportunities. Opportunities include: our Docent Program that provides instruction and outreach for more than 13,000 people annually, our Visitor Services program and our Special Events program that serves hundreds of families through hands-on art activities. To reserve your place at the September 26th BBQ or for more information, please call Amy at 585-9875.



Docent Nancy Swanson gives a tour of the Education Gallery exhibit.

third saturdays

Don't forget about our Third Saturdays that are held every month. Families and visitors have an opportunity to create art after being inspired by the UMFA's collection. Instruction and activities begin at 2:00 pm and end at 4:00 pm. On September 21, we will be making portraits and on October 19, we will be making masks. These activities are based on a first come, first serve basis and are free to the general public. Please call (801) 581-3580 for more information.

umfa schedule

temporary exhibitions

Writ Large: Works by Contemporary Utah Artists
March 30 - October 31, 2002
This exhibit features large-scale pieces by Anna Bliss, Lee Deffebach, Donald Olsen, Tony Smith, Doug Snow and others.

Art Since the Mid-Twentieth Century: A Politicized Cultural Climate
May 11, 2002 - June 1, 2003
A five decade (1950's-1990's) perspective of politics and its impact on artistic interpretation. Including works by Alexander Calder, Robert Motherwell, Keith Haring, Jasper Johns, and Andy Warhol. Works are from the Freedman Collection and UMFA permanent collection.

Photographs of the Great Salt Lake
May 13 - December 15, 2002
An exhibit featuring 20 works from the UMFA permanent collection of one of Utah's best-known landmarks. By John Telford, Richard Burton, Richard Misrach and others.

Warped Spaces: Recent Works by Kim Martinez
September 9, 2002 - January 5, 2003
An exhibition of contemporary art by University of Utah Assistant Professor of Art, Kim Martinez.

Revisiting Atget's Paris
September 15, 2002 - March 16, 2003
Joseph Marrotta, a member of the University of Utah Art Department faculty, has recently completed a photographic project, revisiting Atget's Paris, which consists of 25 contemporary images of sites that Atget photographed between 1898 and 1927.

Aerial Muse: The Art of Yvonne Jacquette
November 11, 2002 - January 12, 2003
A travelling exhibition of 39 large-scale paintings and works on paper illustrating aerial views of cities and towns, factories and farmlands, power plants, pastures, and woodlands.

Menagerie: Animals in Art from the UMFA
January 19 - April 6, 2003
Animals have been a subject matter in art from all over the world in all time periods. This exhibit from the UMFA's permanent collection explores how different times and cultures have depicted animals in their art.

museum calendar

September 15, 2002 • 2 pm
Gallery Talk - Kim Martinez
Kim Martinez, Assistant Professor of Art at the University of Utah will discuss her exhibit at the UMFA titled "Warped Spaces."

September 21, 2002 • 2 - 4 pm
Third Saturday - Portraits
Come to the UMFA to see the many portraits throughout the museum and then try your hand at your own portrait, or that of a friend, using many mediums including Polaroid's write-on film.

September 25, 2002 • 5:30 - 8:30 pm
Evening for Educators - The Great Salt Lake
This teacher workshop will focus on using images of the Great Salt Lake to help teachers use art as a springboard to teaching about the Great Salt Lake.

September 26, 2002 • 5 - 7 pm
Docent and Volunteer Recruitment BBQ
To reserve your place at the September 26th BBQ or for more information, please call Amy at 585-9875.

October 19, 2002 • 2 - 4 pm
Third Saturday - Masks
This Third Saturday will focus on the many wonderful masks throughout the UMFA. After some inspiration from the collection, you too can create a mask from various materials.

October 26, 2002 • 9 am - 3:30 pm
Teacher Workshop - Along the Banks of the Nile
A workshop for teachers, students, and anyone interested in the Middle East presented in conjunction with the Middle East Center. To register for this free workshop, please contact the Middle East Center Outreach Program at 581-5003.

November 16, 2002 • 2 - 4 pm
Third Saturday - Sand Painting
Liquid paint is not the only thing used to paint with, and on this Third Saturday you can learn about the Native American tradition of painting with sand and make some beautiful designs of your own.

UMFA UTAH MUSEUM OF FINE ARTS

education services

Ongoing Programs, Resources and Services for Students and Educators
For more information about any of our programs, call (801) 581-3580
or visit our website, www.utah.edu/umfa

directions • parking

By Car:
The Museum is located at 410 Campus Center Drive (1665 E. 410 S.) on the University of Utah Campus. From 500 South and 1300 East, proceed east on 500 South to 1580 East. Turn left at the light and take the next immediate right. Proceed East and turn left at the first stop light onto Campus Center Drive (Business Loop Parking lot). Make sure to park in the Visitor Parking Lot. We will validate in the gift shop. Do not park in spots that are marked "U", "A" or "Permit ###" during the weekdays, you will be ticketed. Guided tours please enter through the east side of the building.

School Buses:
From the North or West: Drive East on 400 South. 400 South will curve and become 500 South. Turn Left onto Wasatch Drive (1950 East) to enter the University of Utah Campus. At the first stop light on Wasatch Drive, turn left onto South Campus Drive. At the first stop light on South Campus Drive, turn right onto Campus Center Drive (Business Loop). Campus Center Drive loops around to the Utah Museum of Fine Arts. Buses have permission to pull into the fire lane to drop off students. Buses should park in the Guardsman lot on the corner of 500 South and Guardsman Way (1580 East). This lot is accessed from Guardsman Way.

Need a ride?
The UMFA has funding for transportation for all high schools in Utah. Please call us at 581-3580 for more information about transportation funding.

thank you

The UMFA thanks all of its members and friends for their on going support. UMFA members make it possible for anyone to visit the museum free, and provide funds for the educational programs that give children and adults the opportunity to learn about art.

teacher resource center



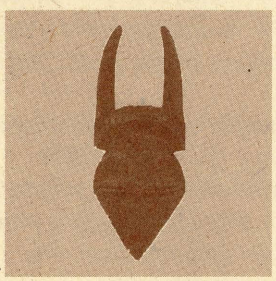
Greek Vase Replica
Huntsman
TRC ED55

The Utah Museum of Fine Arts loans small art exhibits free of charge to educators for use in the classroom and schools. The exhibits consist of framed original two-dimensional art and boxed three-dimensional art objects. Among the TRC exhibits are watercolors, pastels, lithographs, block prints, needlework, and children's art. The three-dimensional objects are grouped in ethnic or thematic exhibits. Educational materials may accompany some of the exhibits. TRC also loans over 300 laminated reproductions of artworks and over 100 videos relating to art and art history.

The exhibits are loaned for two week periods. The borrower is responsible for pick up, safe keeping and prompt return of the art works. Works must be exhibited in secure areas.

A list of TRC exhibits, reproductions, and videos are available upon request. All of the lists are also located on our website with pictures of some of the objects (www.utah.edu/umfa/trcpol.html). If you have any suggestions for items you would like to see in TRC please call the UMFA at (801) 581-3580 or email jwoods@umfa.utah.edu. Your input is very welcome and needed in order to improve TRC.

To reserve an exhibit or make an appointment, call Education at UMFA (801) 581-3580. An appointment must be made in order to check items out. Due to an increased demand for TRC, we request that you make reservations for objects that you would like to check out. Walk-ins or same day requests cannot be accommodated because of limited resources.



Pende Mask, Africa
TRC ED1981.422

Education Programs are funded in part by Salt Lake County's Zoo, Arts and Parks Program,
The Emma Eccles Jones Foundation and the Members of the Utah Museum of Fine Arts

UMFA
UTAH MUSEUM OF FINE ARTS

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410 Campus Center Drive
University of Utah
Salt Lake City, UT 84112-0350

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Amy Edwards
Co-Director of Visitor Services
Attends her first Steering Committee Meeting

on the wa

e when available.

address

Utah Museum of Fine Arts
4 0 Campus Center Drive
Salt Lake City, Utah 84112

museum hours

Monday - Friday· 0 am 5 pm
Saturday & Sunday: 12 noon - 5 pm
Closed Holidays

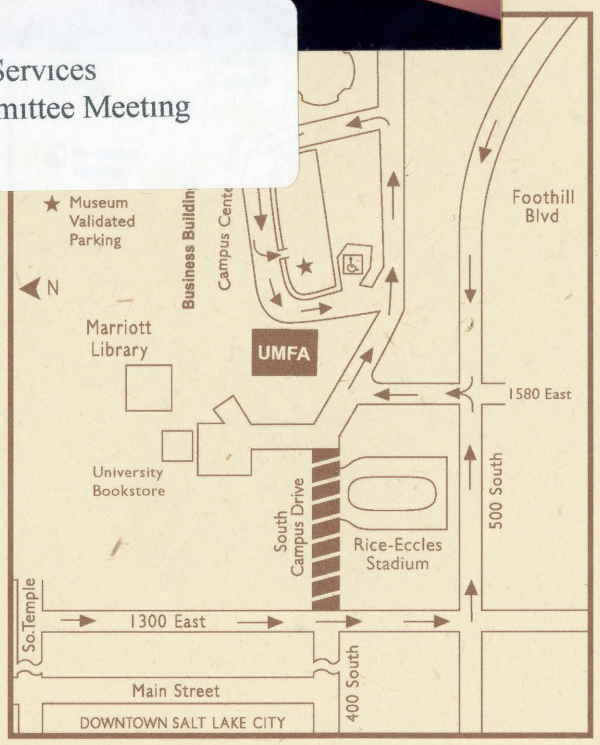
admission

General Museum admission is FREE.
Visitor Parking is FREE with Museum Validation
For further recorded information, call 801-58 -7332

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Megan Hallett
Associate Curator



Virginia Catherall
Co-Director of Public Programs



2002-2003 Steering Committee
Kathryn Miller, Marge Wilson, Jane Owens, Arita Sparks
Rita Bennett, Jackie Shiker, Doug Waters, Jan R. Miller
Mary Anne Neumeister



March Docent Meeting
Westminster College Professor, Marty Seiner
discusses the UMFA Italian collection.



Wednesday Team
Elaine Call, Billie Rich, Jane Owens (trainee),
Jean Nuismer, Ann Stewart, Marge Wilson
Arita Sparks



Docent Steering Committee
Marge Wilson, Doug Waters, Arita Sparks
Anne Dolowitz, Pam Parrot, Ruth Kerr
Nancy Swanson

THE UNIVERSITY OF UTAH

ART AT THE "U" – "THE FIRST 150 YEARS"

The Work of the Art Faculty at the University From That of Danquart A. Weggeland (1827-1918) To Examples By People So Young That They Are Trying To Seem Older.

A Sesquicentennial Exhibition Organized by Bob Olpin In His Spare Time.

Held at The Utah Museum of Fine Arts & The Gittins Gallery of the Department of Art & Art History, University of Utah.

From February 6th To February 29th

2000

Opening Reception, 2:00 – 4:00 PM, Sunday, February 6, 2000, at Utah Museum of Fine Arts

150

ART AT THE "U" – "THE FIRST 150 YEARS" A CHRONOLOGY

1850-1868: On February 28, 1850, two summers after initial pioneer arrival in the "valley of the Great Salt Lake" "Be it ordained by the General Assembly of the State. that a University is hereby instituted...and the Board of Regents. .to act as Trustees to transact. all business necessary .in advancing. .fine art and (the) sciences Also "Daguerreotype Miniatures!!! The undersigned (Robert Campbell) is prepared to take likenesses at his room, south of the Post Office, where he will be ready to wait on those who may give him a call " (*Deseret News* advertisement, June 14th) Then, the first artist hired at the University of Deseret: Regent & photographer, as well as noted historian, is that same Robert Lang Campbell. On the other hand, the years 1882-83 would see the real beginning of art training at Utah s earliest institution of higher learning, the University of Deseret (originally founded in 1850 and later reorganized as the University of Utah)

1868-1892: Actually, Louis F. Monch was listed in 1868-69 as "Professor of German, Drawing and Penmanship" and Dan A. Weggeland had served briefly in 1871-72 as "Instructor of Drawing," but when former "Deseret Academy of Arts" President George M. Ottinger replaced William Armitage in 1882 as "Special Teacher of free hand drawing," that was the stroke that would make the difference Ottinger referred to with the title of "Professor" by 1885 when the U of Deseret's first "Faculty Organization" was formed, later he would be remembered as one of "the famous seven," this along with President John R. Park and others of the first "designated faculty" A formalized "Department of Fine Arts" finally to be organized in 1888-89, with Ottinger as "Principal and teacher of free hand drawing and painting," the department also "included. .instruction in mechanical and architectural drawing" taught from 1883 to 1889 by Don Carlos Young and "for the next three years" by Lion House architect and sculptor William Ward.

1892-1898: On the other hand, that University of Deseret department eventually to be closed in 1891-92, the following year Ottinger and Ward were succeeded at the "University of Utah Department of Art" by D.R. Augsburg and then two years later by Amelia A. Brotherhood (both "Instructors") Augsburg at the "U" until 1894, the Department would employ Brotherhood ("Instructor of Art, Geography and U S History") from 1894 to '96, while the hiring of the talented Herman H. Haag took place sometime in 1893-94 Haag evidently to be the new art chairman, upon that artist's tragic death in October of 1895 the University art offering was left without any real direction. Left to be operated as an adjunct to the Department of Engineering for the next five years, the "U. of U Department of Art" offering was under the sole direction of Richard R. Lyman (at first listed as "Instructor of Engineering and Mechanical Drawing" and later as "Professor of Mining Engineering and Mathematics") for three years before the hiring of the "Department's" Chairman-to-be Edwin Evans in 1898

1898-1919· Evans would be a teacher in and head of the Department of Art from 1899 to 1919, and he was to work during his tenure at the University with other "drawing" and "painting" instructors like Richard Lyman (1899-1901 and again in 1904-05), Edgar. B Kay (another engineer, 1903-04), Fred J. Pack ("Assistant Professor of Mechanical Drawing," 1903-04), William Edward Wilson ("Assistant Professor of Civil Engineering," 1904-05), Virginia Snow Stephens ("Supervisor and Special Teacher of Art -- Technical Department of the Normal School," (1906-15), Myra Louise Sawyer ("Instructor of Art," 1907-09), Evelyn S Mayer ("Student Assistant," 1913-15 and "Instructor of Art," 1915-22), Frances Saunders Kempster ("Instructor of Art," 1915-17), and Charles W Brown ("Instructor of Art," 1917-18) Florence Ware would also begin her long career in teaching with appointment as "Instructor of Art" in the department in 1918 under Evans, while Kempster was left "in charge" of the program during the 1915-16 and '16-17 school years when Evans went east to study

1919-1923: Following Evans' resignation from the chairmanship of the University art department after the end of the 1918-19 school year, the program would go forward under three "instructors," Evelyn Mayer, Florence Ware and Jack Sears. Mayer to continue there until 1922, Ware's association with the program would last a year beyond that while Maud Hardman, another "Instructor in Elementary Education" joined the department staff in 1922. Her long involvement as "Supervisor of Art in the Stewart Training School" would end in 1938 Much of the responsibility of running the Department of Art during the period just after Evans' departure falling to Jack Sears, that artist joined the staff in 1919 Sears an old pupil of J T. Harwood, he would be an "instructor" with the program for 24 years before departure in 1943, this an involvement spanning across and into the chairmanships of not only his former teacher, James T Harwood (1923 31) but fellow Harwood student A.B Wright (1931-38) and the beginning of LeConte Stewart's era in later 1938 as well.

1923-1931: Harwood to be department head for seven years, his faculty would include not only Sears and Hardman but Mabel Frazer ("Instructor in Art," 1921-28, "Assistant Professor of Art," 1928-50; "Associate Professor of Art," 1950-1953); Harvey E. Gardner ["Instructor in Elementary Education and Supervisor of Mechanical (later, Manual) Arts" ("and Woodcut" added and dropped later), 1923-1947], Mary Moorhead ("Instructor in Elementary Education and Supervisor of HandWork," 1923-35), Rhea Brain ("Instructor in Elementary Education and Supervisor of Art in Stewart School," 1924-25 and 1926-27), Frances Raeger ("Instructor," 1928-29); and Caroline Parry ("Instructor of Art," 1929-32) The portraitist Lee Greene Richards to join the University art staff as "Lecturer" upon his friend Wright's "retirement" in 1938 (A.B Wright had returned to his Alma Mater in 1931 as "Associate Professor" and heir apparent to the "chair" of his old teacher, "Assistant Professor" Harwood, the latter to return the next session.), the Richards association would last for nine years.

1931-1938: Richards' colleagues on the Utah University staff Sears, Frazer, Gardner, LeConte Stewart, Bernice Magnie ("Instructor," 1933-42), George Dibble ("Supervisor of Art, William M. Stewart School" and "Assistant Professor of Education" and then "Art;" "Associate" and then "Professor of Art," 1944 to 1990 as an active teacher and "Professor Emeritus"), and Avard Fairbanks Fairbanks hired as Dean of the new College of Fine Arts in 1946, he would be "Professor of Art" from 1947 to '54 and then Chairman of his own "Department of Sculpture" from 1954 to 1962 and that unit's demise Others in the now defunct Sculpture Department during those years would include Elbert Porter, Justin Fairbanks and Dorothy Bearnson, while the elder Fairbanks was to continue on as "Consultant in Fine Arts, Department of Art" from '62 until retirement in 1965.

1938-1956: LeConte Stewart becoming (before Fairbanks' arrival) Chairman of the Department of Art (1938-1956), those to work under his leadership include not only the older Frazer, Sears, Gardner, Richards, Fairbanks and Florence Ware (back as a "Lecturer" in the Department form 1952 to '56) but such later generation artists as Magnie and Dibble, plus Ruth Muroff ("Instructor," 1947-49), Dorothy Bearnson, Elbert Porter, Carmen Brooks ("Instructor in Sculpture, 1947-49), Delbert Smedley, Alvin Gittins, Arnold Friberg, Keith Eddington, Sherm Martin and Doug Snow Smedley the art educator with the Departments of Education and Art from 1947 to '55, portraitist Gittins was also appointed in 1947, while Arnold Friberg the painter and illustrator was with the Department of Art from 1949 until 1956 and Stewart's retirement.

1956-2000: Alvin Gittins becoming Chairman in summer of '56, under his leadership and those that followed (Edward Maryon, Chair, 1964-66, V Douglas Snow, Chair, 1966-71, Roger Des Rosiers, Chair, 1972-75; and Robert S Olpin, Acting Chair, 1971-72, 1975-76, Chair, 1976-82, 1999-2000; Paul Davis, Chair, 1982-88; Joe Marotta, Chair, 1988-93, Sam Wilson, Chair, 1993-1996, Nate Winters, Chair, 1996-1999), more and more distinct "emphasis areas" were developed within the department's structure. That is, since 1956 the following faculty members have been associated with certain "specializations" within today's Department of Art & Art History

Drawing, Painting, Printmaking -- George S Dibble (1941-1990), Alvin L. Gittins (1947-1981), V Douglas Snow (1954-1992), Edward D Maryon (1958-1991), Gerald G Purdy (1964-1967), Earl M. Jones (1964-1970), Robert Camblin (1965-1967), Russell Gordon (1967-1969), F Anthony "Tony" Smith (1967- present); Stephen R. Beck (1968-1975), Robert Kleinschmidt (1969-1999); Roger DesRosiers (1972-76), Susan Herman (1972-1973), Nathan B ("Nate") Winters (1973-present), Alicia Czechowski (1973-1974), Vincent Falsetta (1975-77), Joseph Hirsch ("Distinguished Bicentennial Professor of Art," 1975-1976), Paul H. Davis (1976-present), Roger ("Sam") Wilson (1978-present), Masoud ("Lee") Yasami (1978-79), Susan Cheal (1992-1995), E David Dornan (1996-present), & Justin Diggle (1999-present), plus other painting and drawing faculty of today, John Erickson, Maureen O'Hara Ure, & Brad Slaugh.

Sculpture, Ceramics, Fibers, and Small Metals Avard T Fairbanks (Dept. of Art, 1947-1954, separate "Department of Sculpture," 1954-1962, "Consultant in Fine Arts, Department of Art," 1962-1965), Elbert H. Porter (Dept. of Art, 1947-1954, "Dept. of Sculpture," 1954-1962, Justin Fairbanks ("Dept. of Sculpture," ?-1962); Dorothy Bearnson (Depts of Art and "Sculpture," 1947-1999), Angelo L. Caravaglia (1956-1991), "Weaving" Barbara Fickinger (1964-1967) and Julie Connell (1970-?), Brent Wilson (1965-1966), Philip G Morton (1965-1969), Richard M. Johnston (1969-1988), Stephen Connell (1970-77), Carolyn Palmer (1972-1973), Marilyn Levine (1973-76), Richard Notkin (1975-1976); Richard Helzer (1975-1976), Diane Shaw (1976-present), H. James Stewart (1976-77), Robert ("Mac") McCall (1976-78), David R. Pendell (1977-present), Amie McNeel (1992-present), Kaiti Slater (1993-present), and Brian Snapp (1999-present), plus other 3-D faculty of today, Peter Cole & Brad Taylor

Graphic Design, Photography, Cinema, and Computer Art E. Keith Eddington (1952-1953, 1956-1969), Sherman T Martin (1953-1971), Clifford A. Harvey (1966-1973), Roland Siegrist (1969-1972); Calvin Sumsion (1972-1976); Paul Showalter (1973-1974), Raymond C Morales (1974-present), photographer Joseph Marotta (1978-present) "Cinema" Donald MacDonald (1968-1970), Morton Rosenfeld (1970-1978), and Bryan Patrick (1978-present), plus designers MacRay Magleby (1983-present), John T Drew (1994-1998), & Carol Bunker (1999-present), and other photography and computer faculty of today, Laurel Caryn & Fred Wright.

Art History and Art Education -- Allan R. Sloan (1956-1959), Vachtang Z. Djobadze (1960-1969), Paul Lorenzi (1964-1967), E. Frank Sanguinetti (1967-present), Robert S Olpin (1967-present), Grace Vlam (1969-1970), Felix Heap (1970-1973), Peter L. Goss (1970-present), P Lennox Tierney (1971-1993), Mary R. Sandberg (1972-?); Peter B Atherton (1973-1977, 1980-present), Augustus C Brown (1974-1976), Ann Friedman (1976-1977), Sheila Muller (1977-present), Mary Francey (1984-present); Elizabeth A. Peterson (1992-present), Judith Stubbs (1994-present), & Wang Ying (guest faculty, 1999-2000); plus art education specialists, Harold D Petersen (1960s-1973), Nate Winters & Elayne Harding.

THE EXHIBITION

OLDER & EMERITUS FACULTY (organized by age)

1 - Danquart A. Weggeland (1827-1918). *Campsite on the Mormon Trail* (c.1874-1875, oil on canvas, 23 x 36"). Collection of the Utah Museum of Fine Arts.

2 - Weggeland, *Ontario Mill, Park City* (1877, oil on paper, 16 x 30"). Courtesy of the Springville Museum of Art.

3 -George M. Ottinger (1833-1917). *Self-Portrait as Fire Chief* (c.1877, oil on paper, 21 1/4 x 18"). Courtesy of the Springville Museum of Art.

4 - Ottinger, *The Maya Sculptor* (c.1892, oil on canvas, 40 x 28"). Courtesy of the A. Ray Olpin University of Utah Union Board Art Collection.

5 - Ottinger, *The Immigrant Train* (1897, oil on canvas, 20 x 40"). Courtesy of the Springville Museum of Art.

6 - Edwin Evans (1860-1946). *American Fork Canyon* (1900, oil on canvas, 21 x 28"). Courtesy of the Springville Museum of Art.

7 - Evans, *Stone Stairs* (1920, watercolor on paper, 12 x 11"). Collection of the Utah Museum of Fine Arts.

8 - Evans, *Landscape* (1920, watercolor on paper, 9 x 13"). Collection of the Utah Museum of Fine Arts.

9 - James T. Harwood (1860-1940). *Preparation for Dinner* (1892, oil on canvas, 38 x 50"). Courtesy of the A. Ray Olpin University of Utah Union Board Art Collection.

10- Harwood, *Priscilla* (1898, oil on canvas, 25 1/8 x 17 1/8"). Courtesy of the Utah Arts Council Alice Arts Collection (State of Utah Fine Arts Collection).

11- Harwood, *Pioneer Relic* (1932, oil on canvas, 32 x 40"). Courtesy of the A. Ray Olpin University of Utah Union Board Art Collection.

12- Myra Louise Sawyer (1866-1956). *French Landscape* (c. 1900, oil on canvas, 17 7/8 x 23"). Courtesy of the Springville Museum of Art.

13- Sawyer, *Self-Portrait* or *Portrait of the Artist's Sister Augusta* (c.1911, watercolor on ivory, 3 1/2"diameter). Collection of the Utah Museum of Fine Arts.

14- Herman H. Haag (1871-1895). *Hospital Scene* (1893, oil on can-vas, 47 x 36"). Collection of the Utah Museum of Fine Arts.

15- Jack Sears (1875-1969). *Drawing* (n.d., pencil on paper, 11 x 14"). Courtesy of *The Deseret News.*

16- Sears, *Drawing* (n.d., pencil on paper, 11 x 14"). Courtesy of *The Deseret News.*

17- Sears, *One of Our Cats* (n.d., oil on board, 18 x 24"). Courtesy of the Springville Museum of Art.

18- A. B. Wright (1875-1952). *Portrait of Blanche Richards* (n.d., oil on canvas, 76 3/8 x 38 1/2"). Courtesy of the Utah Arts Council Alice Arts Collection (State of Utah Fine Arts Collection).
19- Wright, *Bend in the Jordan* (1913, oil on board, 10 x 13). Courtesy of the Springville Museum of Art.
20- Wright, *Citadelle du Mont-Alban* (1930, oil on masonite, 36 x 29). Courtesy of the A. Ray Olpin University of Utah Union Board Art Collection.
21- Lee Greene Richards (1878-1950). *Lady with a Green Bag (Blanche Richards)* (1904, oil on canvas, 79 x 40). Collection of the Utah Museum of Fine Arts.
22- Richards, *Portrait of George M. Ottinger* (2nd Feb. 1910, oil on canvas, 32 x 25"). Courtesy of the A. Ray Olpin University of Utah Union Board Art Collection.
23- Richards, *Autumn* (1931, oil on canvas, 36 x 59"). Courtesy of the A. Ray Olpin University of Utah Union Board Art Collection.
24 - Mabel Frazer (1887-1969). *Sunrise, North Rim* (1928, oil on can-vas, 33 x 57 3/4"). Courtesy of the Springville Museum of Art.
25 - Frazer, *Symphony* (1931, oil on canvas, 24 3/4 x 30 1/4"). Courtesy of the Utah Arts Council Alice Arts Collection (State of Utah Fine Arts Collection).
26- Frazer, *Desert Scene* (n.d., oil on canvas, 36 x 30). Courtesy of the A. Ray Olpin University of Utah Union Board Art Collection.
27 - Florence Ware (1891-1971). *Breakfast in the Garden* (1928, oil on canvas, 36 x 30"). Courtesy of the Utah Arts Council Alice Arts Collection (State of Utah Fine Arts Collection).
28 - Ware, *Portrait on the Beach* (n.d., oil on canvasboard, 17 1/8 x 15"). Courtesy of the Utah Arts Council Alice Arts Collection (State of Utah Fine Arts Collection).
29 - Ware, *Mackerel Clouds* (1945, oil on canvas, 23 3/8 x 29 3/8"). Courtesy of the Utah Arts Council Alice Arts Collection (State of Utah Fine Arts Collection).
30- LeConte Stewart (1891-1990). *The Victorian, North Salt Lake City* (1927, oil on canvasboard, 23 3/4 x 29 3/4"). Collection of the Utah Museum of Fine Arts.
31- Stewart, *Private Car* (1937, oil on canvas, 30 x 48"). Courtesy of the L.D.S. Church Museum of History and Art.
32- Stewart, *Threshing Wheat in Porterville* (1948, oil on board, 21 7/8 x 29 7/8"). Courtesy of the Springville Museum of Art.
33- George Smith Dibble (1904-1992). *Cedar Breaks* (1952, watercolor on paper, measurements"). Collection of the Utah Museum of Fine Arts.
34- Dibble, *Pigeon* (n.d., watercolor on paper, 11 x 14 1/4"). Collection of the Utah Museum of Fine Arts.

35- Dibble, *Wailele* (1985, watercolor & mixed media, 18 x 25"). Collection of the Utah Museum of Fine Arts.
36- Avard T. Fairbanks (1897-1987). *Rain* (1932, bronze, 41 1/2 x 23 1/4 x 16 1/2"). Courtesy of the Springville Museum of Art.
37- Fairbanks, *Lincoln the Railsplitter* (1942, oil on bronze, 48 x ??"). Courtesy of the Springville Museum of Art.
38- Fairbanks, *Dog* (1948, Parian Porcelain, 8 1/2 x 4"). Collection of the Utah Museum of Fine Arts.
39- Dorothy Bearnson (1921 -). *Ceramic Piece.* Lent by the Artist.
40- Bearnson, *Ceramic Piece.* Lent by the Artist for Faculty Exhibition.
41- Bearnson, *Ceramic Piece.* Lent by the Artist for Faculty Exhibition.
42- Alvin Gittins (1922 - 1981). *Museum Piece* (1974, oil on canvas, 54 1/4 x 39"). Courtesy of the Utah Arts Council Alice Arts Collection (State of Utah Fine Arts Collection).
43- Gittins, *Le Mariage Demeuble* (n.d., oil on canvas, 48 x 41 1/2"). Collection of the Utah Museum of Fine Arts.
44- Gittins, *Keene Curtis* (n.d., oil on canvas, measurements). On permanent display by Pioneer Memorial Theatre, University of Utah.
45- E. Keith Eddington (1923 -). *Graphic Design.* Lent by Artist.
46- Eddington, *Portrait Example.* Lent by Artist for Faculty Exhibition.
47- Angelo L. Caravaglia (1925 -). *Untitled* (1965, hand built, sculpted, incised, glazed, high fire terra-cotta, 12 1/4 x 8 x 6"). Collection of the Utah Museum of Fine Arts.
48- Caravaglia, *Untitled* (n.d., unknown wood, pine, Sateen, measurements). Collection of the Utah Museum of Fine Arts.
49- Caravaglia, *Girl in Swing* (n.d., bronze, 44 x 8 3/4"). Courtesy of the Utah Arts Council Alice Arts Collection (State of Utah Fine Arts Collection).
50- V. Douglas Snow (1927 -). *Low Horizon* (1961, oil on canvas, 44 x 36"). Collection of the Utah Museum of Fine Arts.
51- Snow, *Desert Storm* (n.d., oil on canvas, 36 7/8 x 48 7/8"). Courtesy of the Utah Arts Council Alice Arts Collection (State of Utah Fine Arts Collection).
52- Snow, *Cockscomb, Near Teasdale* (1985, oil on canvas, 68 x 84"). Courtesy of the Springville Museum of Art.
53- Edward D. Maryon (1931 -). *Cage Alcove* (n.d., charcoal on paper, 21 3.4 x 37 3/4"). Courtesy of the Utah Arts Council Alice Arts Collection (State of Utah Fine Arts Collection).
54- Maryon, *Big Sur Nursery* (1975, watercolor, 16 1/2 x 21 1/2"). Courtesy of the Springville Museum of Art.
55- Maryon, Logan Canyon (1986, watercolor, 11 3/4 x 7 1/4"). Collection of the Utah Museum of Fine Arts.

56- Richard M. Johnston (1942 -). *Dining Table* (n.d., glass and steel, 30 x 42 x 84"). Collection of the Utah Museum of Fine Arts.
57- Johnston, *Bronze Horse* (1990, bronze, stone & oak, 42 1/2 x 22 x 19"). Collection of the Utah Museum of Fine Arts.
58- Robert W. "Bob" Kleinschmidt (1927 -). *Print Example.* Lent by Artist.
59- Kleinschmidt, *Print Example.* Lent by Artist for Faculty Exhibition.
60- Kleinschmidt, *Print Example.* Lent by Artist for Faculty Exhibition.

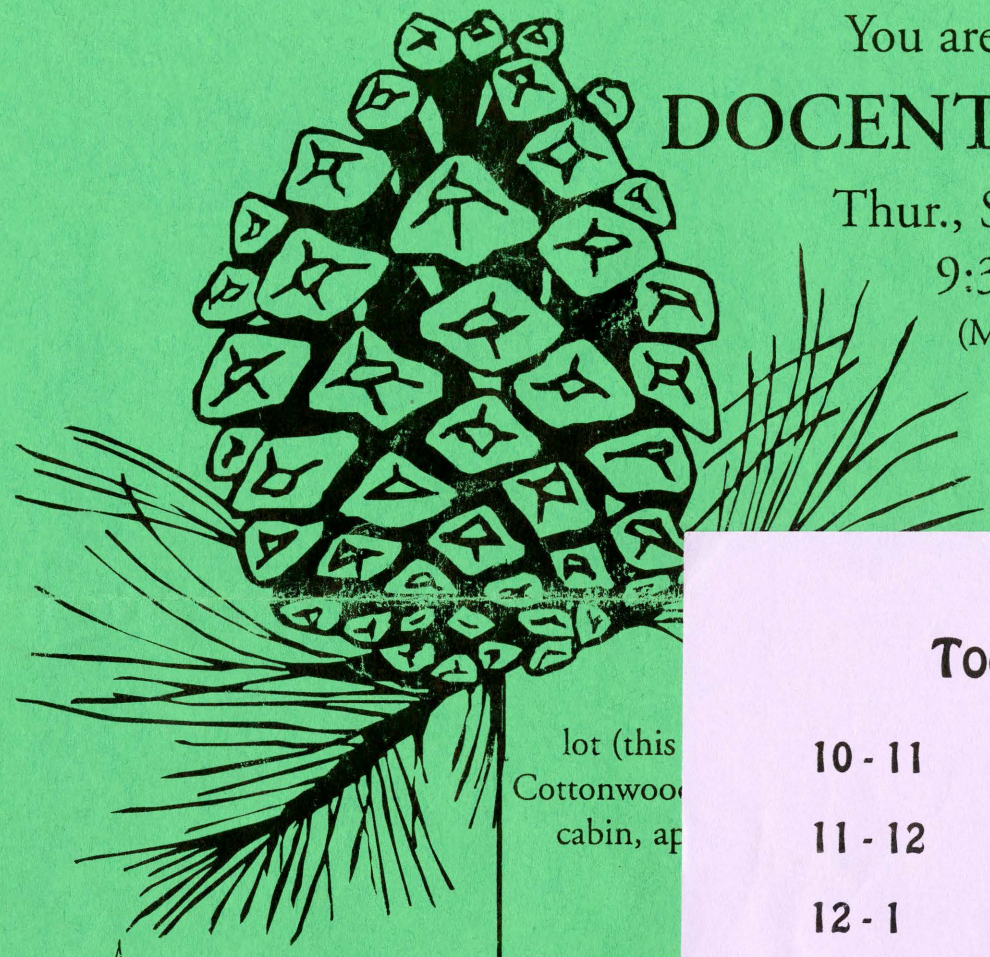
VETERAN FACULTY (organized by age)

Nathan B. "Nate" Winters (1937 -). Paintings Selected by Artist.
Frank Anthony "Tony" Smith (1939 -). Paintings Selected by Artist.
McRay "Mac" Magleby (1941 -). Designs Selected by Artist.
R.D. "Sam" Wilson (1943 -). Paintings Selected by Artist.
David R. "Dave" Pendell (1944 -). Ceramics Selected by Artist.
Raymond C. "Ray" Morales (1946 -). Designs Selected by Artist.
Paul H. Davis (1946 -). Paintings Selected by Artist.
Joseph "Joe" Marotta (1949 -). Photography Selected by Artist.
Kaiti Slater (1957 -). Mixed Media Selected by Artist.

NEW & AUXILIARY FACULTY (organized alphabetically)

Carol Bunker. *Recent Graphic Design.* Lent by the Artist for Faculty Exhibition.
Laurel Caryn. *Recent Photography* Lent by the Artist for Faculty Exhibition.
Peter Cole. *Recent Sculpture* Lent by the Artist for Faculty Exhibition.
Justin Diggle. *Recent Printmaking.* Lent by the Artist for Faculty Exhibition.
John Erickson. *Recent Painting* Lent by the Artist for Faculty Exhibition.
Elayne Harding. *Recent Multi Media.* Lent by the Artist for Faculty Exhibition.
Maureen O'Hara Ure. *Recent Mixed Media Painting* Lent by the Artist.
Brad Slaugh. *Recent Painting.* Lent by the Artist for Faculty Exhibition.
Brian Snapp *Recent Ceramics.* Lent by the Artist for Faculty Exhibition.
Brad Taylor. *Recent Sculpture* Lent by the Artist for Faculty Exhibition.
Fred Wright. *Recent Photography* Lent by the Artist for Faculty Exhibition.

Many thanks to the following sponsoring as well as lending institutions The Utah Museum of Fine Arts & the Department of Art & Art History of the University of Utah, the A. Ray Olpin University of Utah Student Union, The Deseret News, the LDS Church Museum of History and Art, The Springville Museum of Art, and the Utah Arts Council. I am also very grateful for the help of the following individuals David Carroll, David Hardy, & Isabelle Kalantzes of the Utah Museum of Fine Arts, Michael Monahan of the Department of Art & Art History, Ryck Luthi of Olpin Union, Dave Gagon of The Deseret News, Glen Leonard of the Church Museum of History & Art, Vern Swanson of The Springville Museum, and Lila Abersold of the Utah Arts Council. And, of course, thanks to all the artists who lent work for this exhibition, as well as numerous other museum, collection, and departmental staff members also involved.



You are invited to

DOCENT DAY CAMP

Thur., September 12, 2002

9:30 A.M. - 3:00 P.M.

(Meet to carpool at 9:00 A.M.)

lot (this
Cottonwoo
cabin, ap

1)Learn a little backgrou
"Empire of the Sultan
C
2) Get to know

DRES
Bring a sweater or jac
the canyon.
If you are planning o
to wear the appropria

Today's Agenda

10 - 11	Ice Breakers
11 - 12	Belly Dance Lesson
12 - 1	Lunch
1 - 2	Middle East Presentation
2 - 3	Canyon Activities

We would like to recognize and thank Janie Rogers for hosting us at her cabin.

Thank you Docent Day Camp committees for your time and efforts in putting this event together.

There will be a $10 charge which will include lunch of ethnic flavor.

R.S.V.P. to Jenny at 581-3580

and indicate whether you prefer Chicken Kabobs or Falafel (vegetarian).
Make checks out to "UMFA." Please make reservations before September 1st.

Golda Olsen
Discusses Persian Carpets



Gladys Muren
Displays Persian Design



Elif Tasdizen
Tells of History and Culture







Rita Bennett
Docent Council Chairperson

Janie Rogers
Hostess

Docents Participate in a
"Mixer" Game

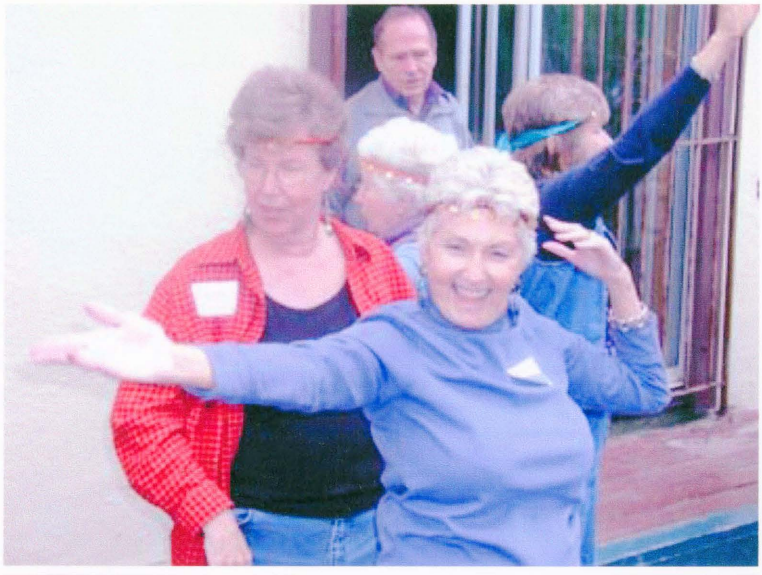




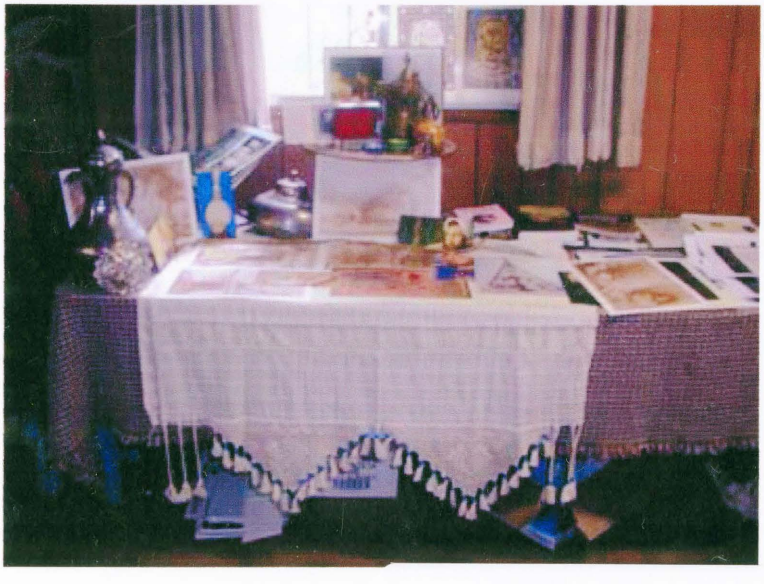
Find the Moose
Who Came to the Party



Another View of
The Elusive Moose








Candid Views of the
Docent Day Camp
Activities








Jenny Woods
Instructs Docents in the Fine Art
of Belly Dancing

UMFA
UTAH MUSEUM OF FINE ARTS

you are invited

Learn more about art ... and share that knowledge and excitement with your community. Attend a BBQ for prospective docents & volunteers and find out more about our many volunteer opportunities.

Join our Docent Program which provides instruction and outreach for more than 13,000 annually, our Educational Activities Program which serves hundreds of people each year, our Visitor Services Program or our Collections Program.

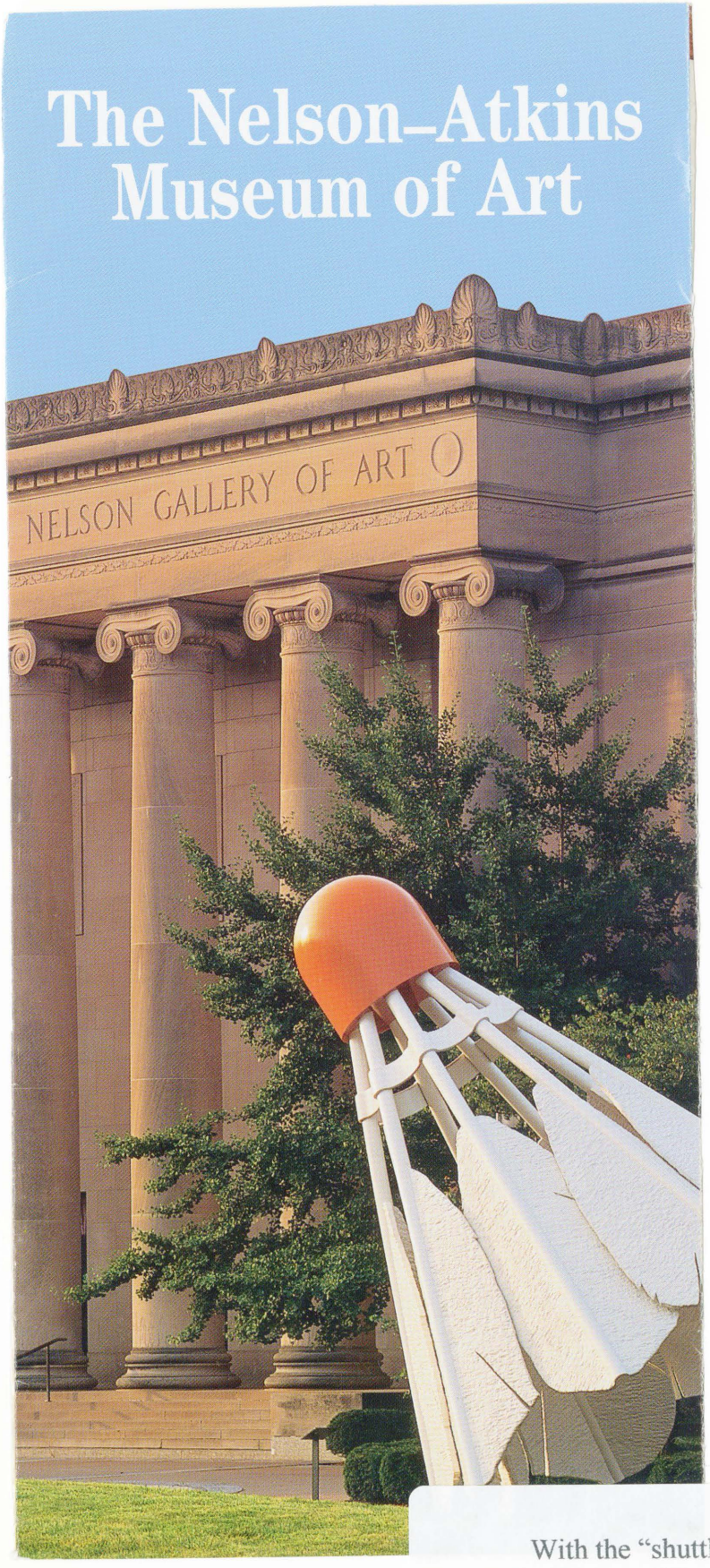
Thursday, September 26, 2002

Call for information or to reserve your place.

Utah Museum of Fine Arts
University of Utah
Amy Edwards, Volunteer Coordinator
(801) 585-9875
aedwards@umfa.utah.edu

docent & volunteer recruitment bbq

The Nelson–Atkins Museum of Art





Standing with "the crowd" in front of the Nelson-Atkins Museum of Art

June Orme, Jane Owens, Ann Stewart, Arita Sparks
Sarah Ehrlich



With the "shuttlecock" are Arita Sparks
Jeri Holmes, Elaine Call and Marge Wilson



The Nelson-Atkins Museum of Art is the most distinguished art museum between the Great Lakes and the Pacific Ocean. The magnificent neoclassical building houses a range and depth of collections that annually draw visitors from Kansas City and the Midwest, as well as around the country and overseas.

William Rockhill Nelson, flamboyant proprietor of *The Kansas City Star*, aspired to bring together significant works of art for the people of the region. His fortune endowed the collection, and his family's legacies built the building, with contributions from the estate of Mary Atkins.



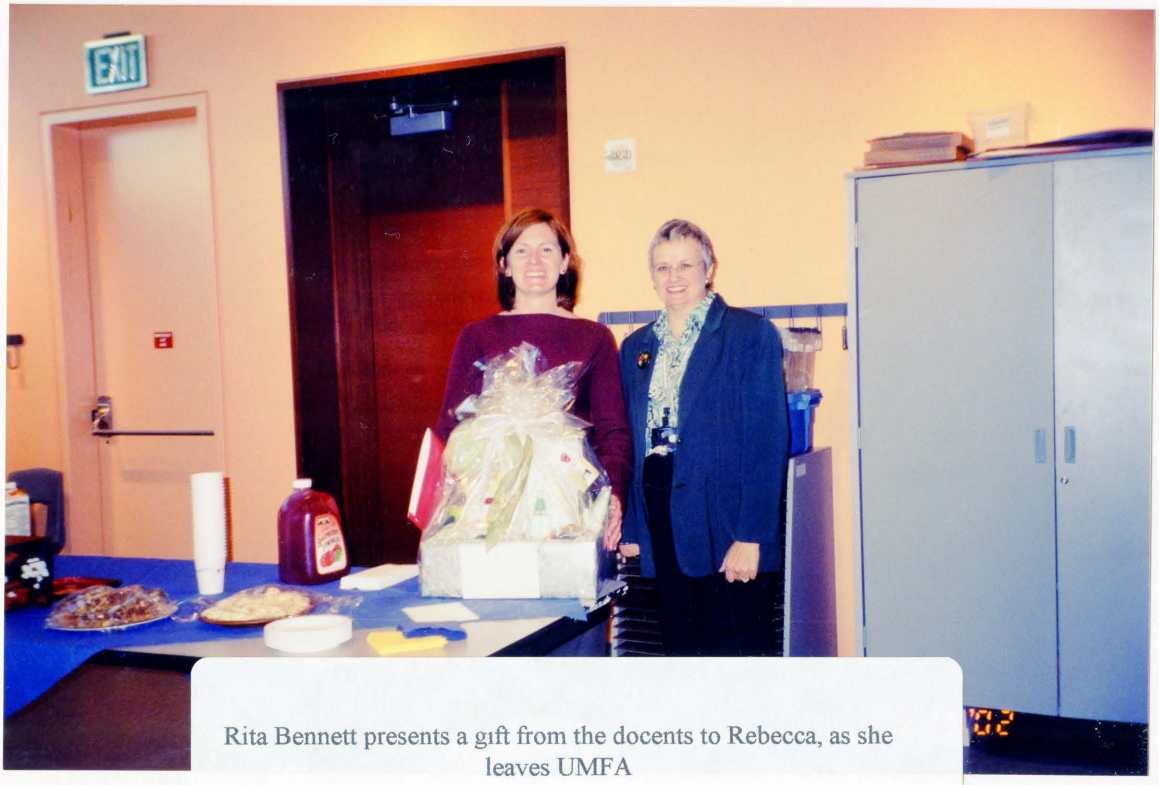




Chapungu "The Stones are Here"
Sculpture of the Shona People, Zimbabwe
At Red Butte Gardens



Rebecca Pickett
Conducts the Fall pARTners Program Training
Docents, Billie Rich and Virginia Kalantzes



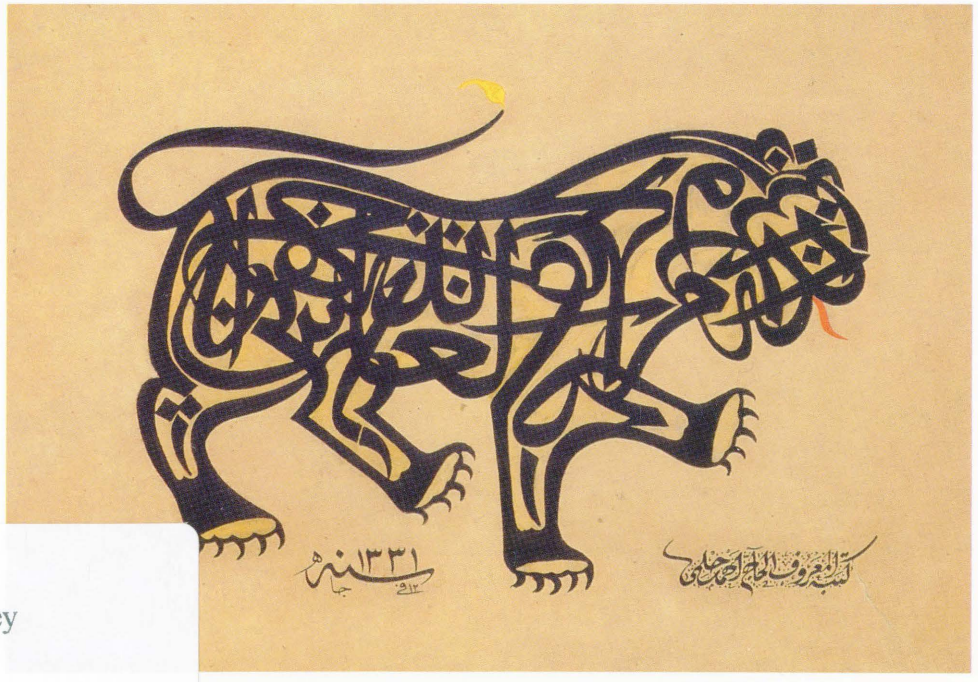
Rita Bennett presents a gift from the docents to Rebecca, as she leaves UMFA





Georgia Swenson and Virginia Kalantzes

FALL FLING



Calligraphic Lion
by Ahmed Hilmi, Ottoman Turkey
April 19, 1913

Sandy Huston, Jenny Woods, Amy Edwards





Carol Spurgeon and Guest, Connie Millecam



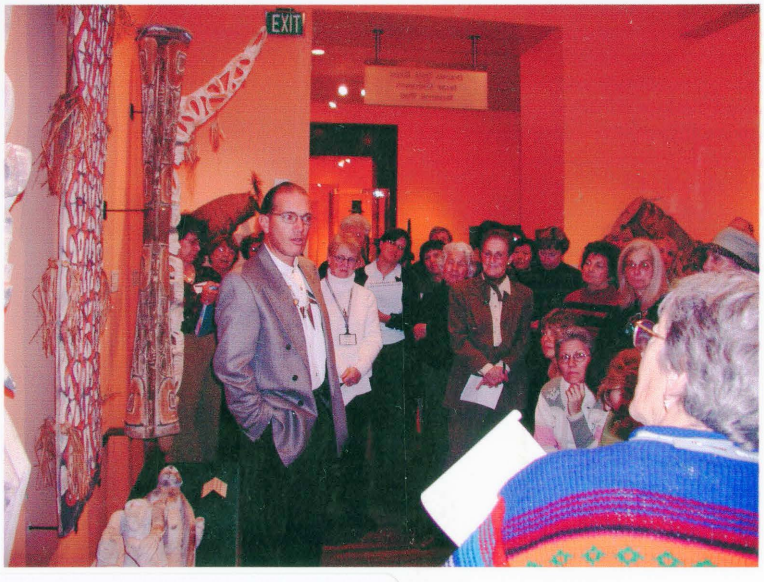
Yoko Kamaya, Mrge Wilson, Georgia Swenson



Amy Edwards and Rose Mary Kelly





Docent Meeting November 14, 2002
Speaker
Steven Chiramonte
Asmat Collection

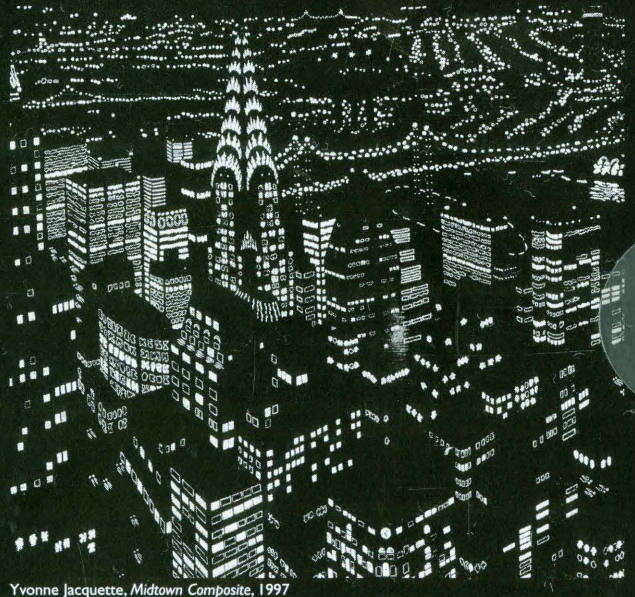
UMFA
UTAH MUSEUM OF FINE ARTS

docent discovery day

WHEN	Saturday, November 2, 2002 12:00 p.m to 4:00 p.m
WHERE.	Utah Museum of Fine Arts
WHO	UMFA Docents, Volunteers, Staff, Members and Advisory Board
WHAT	The UMFA's own "Antiques Road Show" The 2nd Annual Docent Discovery Day is your chance to have a expert appraiser examine two of your prized possessions. The cost will be $25.00 and the money raised benefits the UMFA Docent Program.
HOW	R.S.V.P. to Amy Edwards, 585-9875, before October 24th. **You must R.S.V.P. to attend.**

docent discovery day

docent discovery day



Yvonne Jacquette, *Midtown Composite*, 1997
Woodcut on Okawara Paper, 37/50
Iris & B. Gerald Cantor Center for Visual Arts at Stanford University
Given in honor of Hilarie Faberman by Mary Ryan Gallery

The Utah Museum of Fine Arts
presents a special Members' Preview of:

Aerial Muse:
The Art of Yvonne Jacquette

Friday, November 15
6 - 9 pm

The Steering Committee of the Docent Council
and
the Staff of the Education Department
invite you to join us for our
Annual Holiday Luncheon

The Alta Club
100 East South Temple
December 12, 2002
11:30 a.m. Social
Noon Luncheon

Menu

Cranberry Juice
Wild Mushroom Soup

Choice of Entrée
Chicken Cordon Bleu
OR
Salmon Grilled Alta Club Style

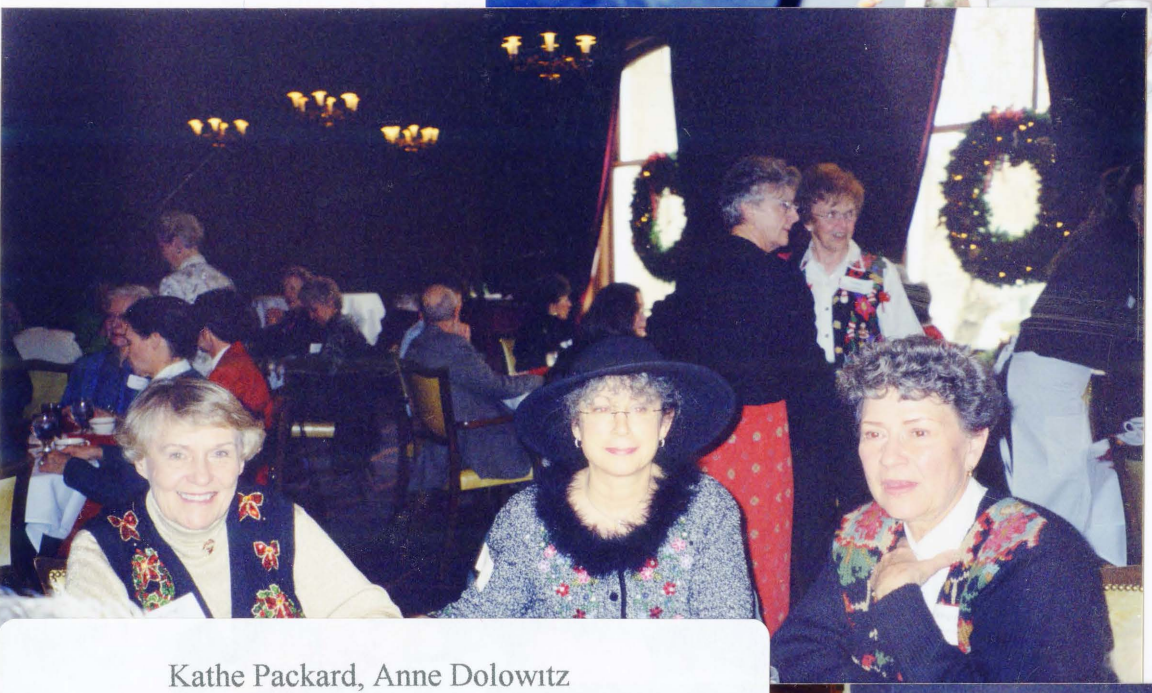
Entrée served with Country Harvest Rice Pilaf

Dessert
Chocolate Silk Mousse Served in a Tulip Cup

Cost is $25. Please RSVP no later than December 6th to Amy at 585-9875 or the Education Office at 581-3580.

HOLIDAY PARTY
Gladys Muren, Rısa Ashment, Bıll Balken
Megan Hallett





Kathe Packard, Anne Dolowıtz
Vırgınıa Kalantzes
Ann Stewart, Ettalue Nelson



Jan R. Miller, Arva Whıtby, Elaine Call



Cherry Wong, Georgia Swenson, Pam Thompson
Rita Bennett

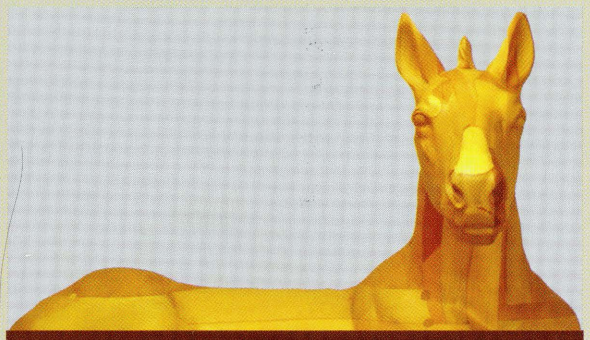


Edwina Rosenbusch, Helen Wyatt, Judi Alder
Amy Edwards, Leanne Mayo, Steve Hayes



June Orme, Jackie Shiker, David Dee
Marge Wilson

Celebrate the World of Animals in Art



Menagerie: Animals in Art
Utah Museum of Fine Arts • January 19 - April 6, 2003



World of the Wild
Utah's Hogle Zoo • Febru



Art and th
Utah Museum of Natural Histor

BY CHRISTY KARRAS

THE SALT LAKE TRIBUNE

You could say that several local institutions have gone to the dogs. Or that they are just horsing around or are birds of a feather. But no cliché could adequately describe the profusion of animals in three art shows opening in Salt Lake City within weeks of one another.

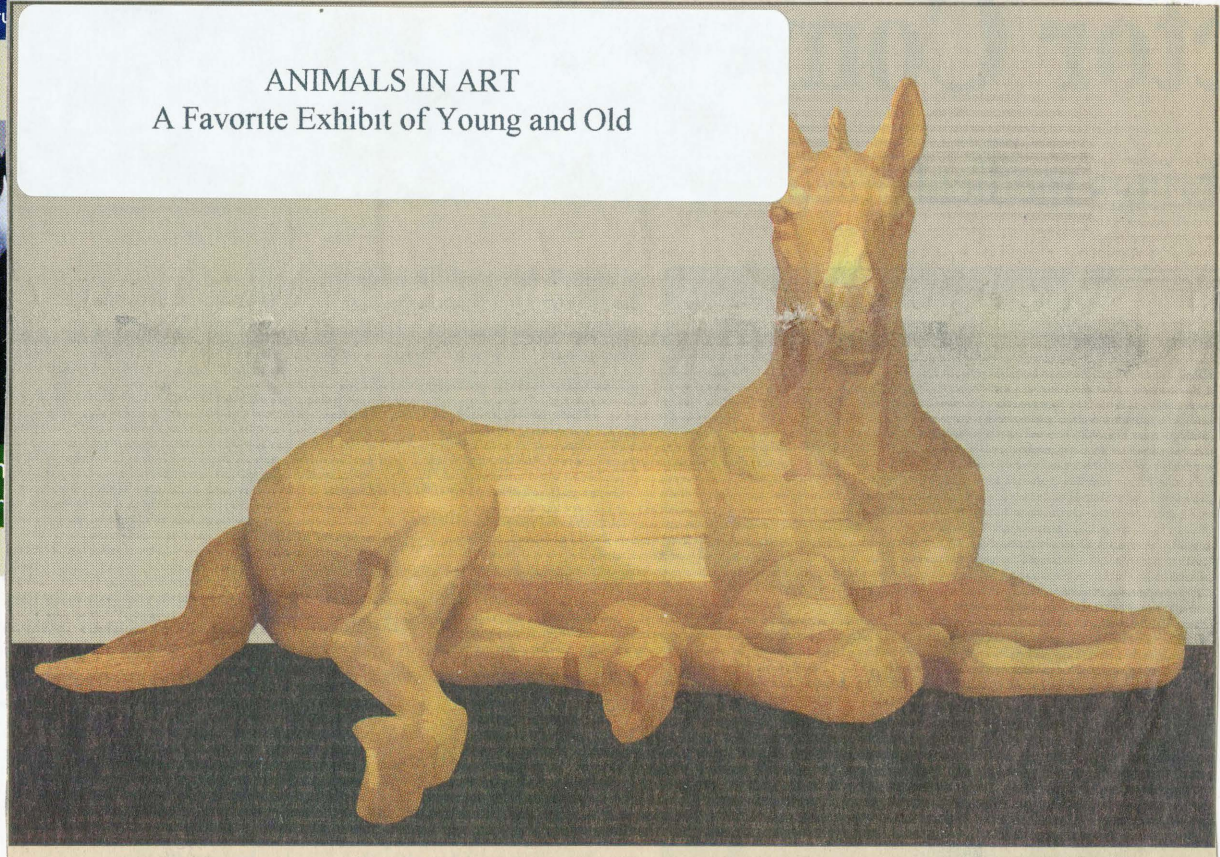
Children and adults will have plenty of chances to see animals represented in art at the Utah Museum of Fine Arts (UMFA), Hogle Zoo and the Utah Museum of Natural History.

The shows are celebrations of animals and their place in the natural world, as well as the world of humankind. A guide to the UMFA show reads, in part, "Animals are woven into the tapestry of human history in many ways: as companions, servants, inspiration, threat. . . . They have personified creation and destruction, wisdom and ignorance, good and evil. . . . And what would the world's art — and its music, literature, drama and dance — be without the enriching presence of animals?"

The entrance to the Emma Eccles Jones Education Center at UMFA on the University of Utah campus boasts a sign reading "Menagerie: A collection of wild or foreign animals kept for exhibition."

The collection of animal art in the museum's show is strange, fantastic and funny. "We've really tried to make it whimsical. That was the whole point," said Virginia Catherall, the museum's curator of education.

ANIMALS IN ART
A Favorite Exhibit of Young and Old



"Quiet Changes," a wooden sculpture by Silvia Lis Davis, will be on display at the Utah Museum of Fine Arts.

I passed away March 10, 2003.

I hated to leave, but I had a magnificent life. It started in Georgia with the sweetest parents in the world, Hendrick Lafayette and Mary Emma Cromartie, who always put their children first and gave us a truly magical childhood. Our neighbor, after observing our family household for a number of years commented, "I'm sure that's what Heaven will be like." My brothers and sisters have always meant so much to me. They're dear and special human beings. I attended Baconton (GA) High School and graduated from Huntingdon College (AL) with a Bachelor of Art Degree and a teachers certificate (which was utilized later). I majored in English and had minors in French and Art.

I married my devoted career Army officer husband, Bob (who preceded me in death), in Coral Gables, Florida, when he returned from the Korean War. We had an exciting life together, traveling and living in fascinating places at home and abroad. The two most valued treasures in my life of which I was most proud were my beautiful children, Robert Jr. and Lisa. They gave me more pleasure, comfort and joy than I could have possibly imagined. I don't know how I could have been so incredibly lucky.

Later after they were married to wonderful Diane and Kent, I had the privilege of enjoying three adorable grandchildren: Lauren, Easton and Anne. I loved taking them to the ballet, the theatre and going on trips to faraway places.

Retiring in Salt Lake City brought much happiness, spectacular scenery, wonderful friends and neighbors. Our special group goes back to the early seventies when we belonged to various organizations including the Symphony and Ballet Guilds. Our birthday celebrations were a joy, and much anticipated. Bonds were formed that grew stronger through the years. Friends from Gourmet Club went back a long way too. And what a highlight the Saturday Night Dance Club was.

A most rewarding experience was joining the docent program at the Utah Museum of Fine Arts. I received my twenty-year service award in 1996. Sharing my love of art with school children and others was very rewarding.

I was a member of the First Presbyterian Church. It was a place for worshipping, learning and wonderful support. I was so grateful.

I am survived by my children: Robert B. Hutton, Jr. and his wife Diane of Wisdom, Montana; and Lisa Burningham and her husband Kent of Salt Lake City, Utah; grandchildren: Lauren Burningham, Easton Burningham and Anne Hutton; brothers: Dr and Mrs. Hendrick Cromartie of Rome, Georgia; Mr. and Mrs. William Cromartie of Atlanta, Georgia; and Mr. and Mrs. John Cromartie of Albany, Georgia; sister: Mrs. Robert Johnson of Mission Viejo, California; and nieces and nephews.

My sincere thanks go to Dr. Clyde Ford and his wonderful staff at IHC and to the compassionate IHC Hospice care givers.

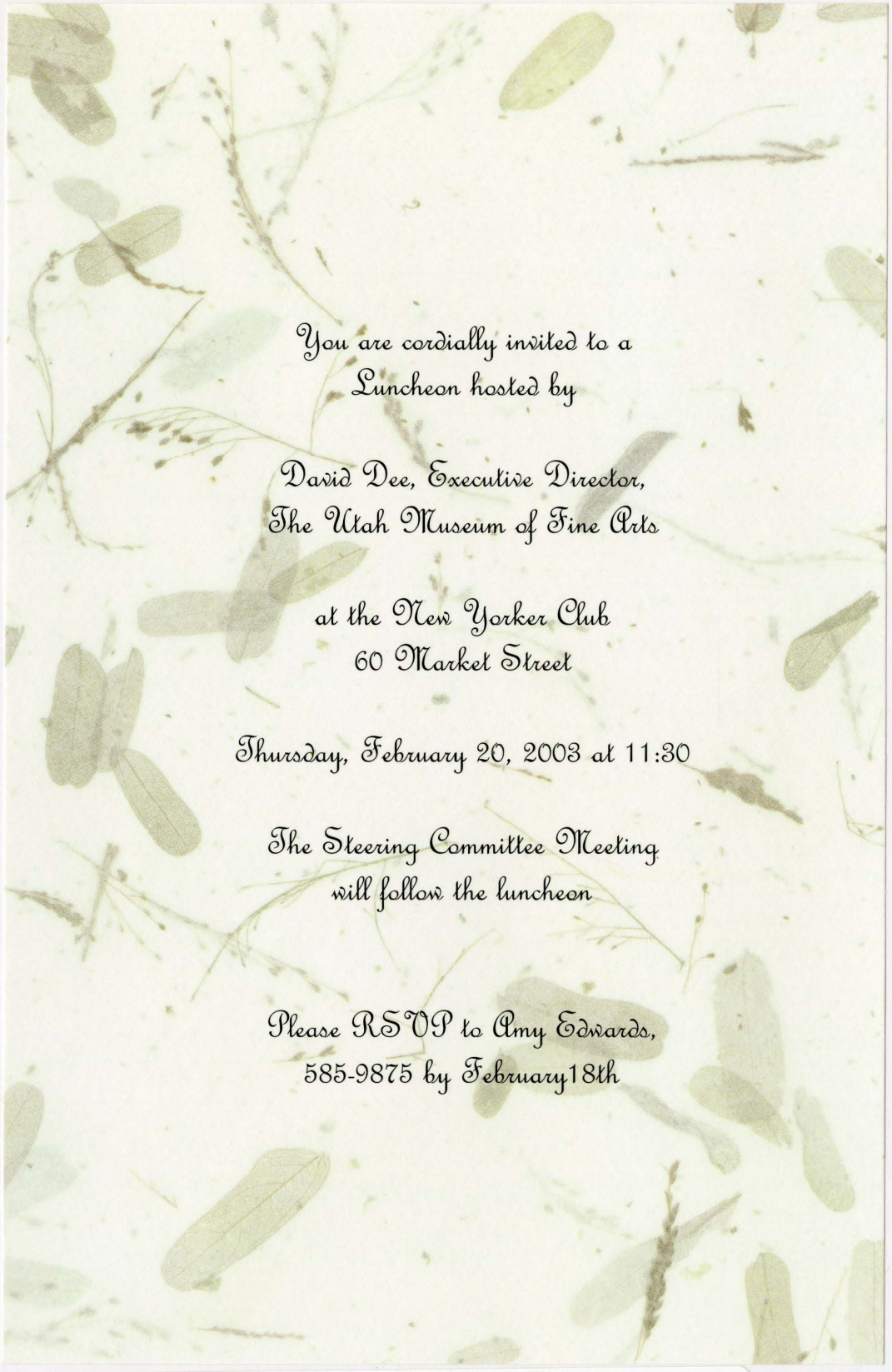
A graveside service will be held Friday, March 14, 2003, 2 p.m., at Mt. Olivet Cemetery. Friends may visit at Larkin Mortuary, 260 E. South Temple, from 12:30 to 1:30 p.m., prior to the service. In lieu of flowers, donations may be made to the Huntsman Cancer Institute.

We mourned the passing of
long-time docent, Elyse Hutton

Martha Elyse Cromartie Hutton

1/13/25~3/10/03





David Dee
Hosted a Very Special
Steering Committee Meeting

Young neighbors of Anne Dolowitz
Enjoy Animals in Art



And the Backpacks

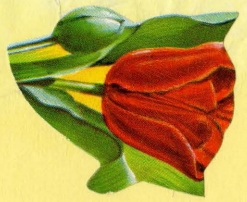




Roula Seikaly of the UMFA Collections Department
Docent Meeting
March 13, 2003



Docents Enjoy
Elliot Porter's "Glen Canyon"

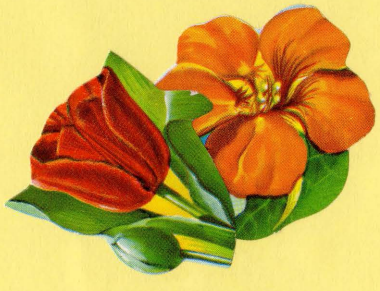


spring fling

Tour of the new Salt Lake City Public Library
Thursday, April 3, 2003
Tour: 10 am
Lunch: 11:30 am

Come join us for a tour of this marvelous new building. We will be breaking up into small groups for docent led tours of the library and then gather as a group for lunch.

Park underneath the Library (cost $1.50 per hour) and take the north elevators to the Urban Room on the Main Level. A box lunch will be served in the Library (location to be announced) and will cost $6.00.



R.S.V.P. to Jenny, 581-3580 by March 28th to reserve your lunch and spot on the tour.

tour the library

tour the library

SALT LAKE CITY LIBRARY







Docents and guests gathered in the foyer before taking a guided tour of the new Salt Lake Library



Marge Wilson, Jan Clute and Special Friend
in the Children's Library



Kate Anderson, Rita Bennett, Marge Wilson,
Another Special Friend, Ila Jane Aldrich, Jan Clute,
Jane Owens, Ruth Feeny and Sandy Huston



Third Saturday - Jewelry Making
April 19, 2003

Kathie Zumbro and Yoko Kamaya
Assist a Young Patron



Megan Hallett
Directs Third Saturday Events



Karin Brown Helps Create Jewelry

UMFA
UTAH MUSEUM OF FINE ARTS

Utah High School Jewelry and Small Metals Exhibit

April 16 - May 5, 2003

Honorable Mentions

Lindsey Grindle
Untitled
Silver
Park City High School
Teacher – John Derby

Robyn Riches
Cat Ring
Sterling Silver
Logan High School
Teacher – Lisa Villella

Aaron Clements
Elk
Nickel Silver, Black Micarta, Leather, Beads
Ben Lomond High School
Teacher – Hari Mandir Khalsa

Susie Motola
The Power of the Palette
Silver, Copper, Brass
Wasatch High School
Teacher – Sue Villella

Jessica Vischansky
The Bearman's Bracelet
Silver, Copper
Wasatch High School
Teacher – Sue Villella

Brandon Birch
Ancient Patina Pendant
Brass, Silver, Copper
Wasatch High School
Teacher – Sue Villella

Alex Wolthuis
Silver Point Ring
Silver
Weber High School
Teacher – Mel Ralph

Ryan Blanch
Untitled
Sterling Silver, Copper
Fremont High School
Teacher – Stacy Harris

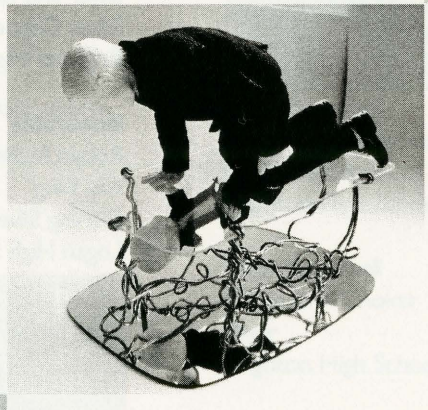
Kris Goble
Out of the Ashes
Copper, Silver, Brass, Synthetic Gem
Fremont High School
Teacher – Stacy Harris

Nathan Sontum
Round Silver Container
Silver
Brighton High School
Teacher – Lorin Thunell



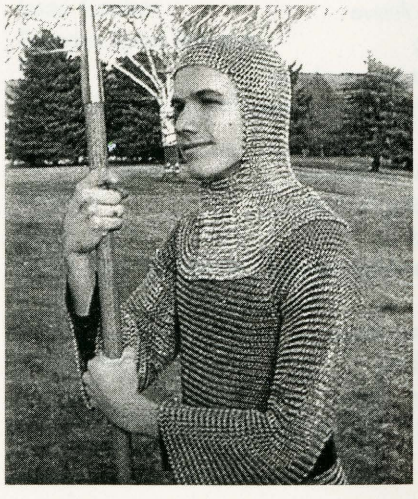
Best of Show

Nate Shaw
Reflections of the Inner Child
Mixed Media
Fremont High School
Teacher – Stacy Harris



Second Place

Third Place



Karl Hansen
Maille Coif and Maille Houberk
Galvanized Steel Metal
Highland High School
Teachers – Jean VanderToolen and Sue Tice

Utah High School Jewelry and Small Metals Exhibit

Jurors:

Zachary Freshman–Freshman's Inc.

Matt Dendel–William's Jewelers

Participating High Schools:

Bear River
Ben Lomond
Brighton
Fremont
Highland
Logan
Park City
Taylorsville
Wasatch
Weber

Exhibition Checklist

Jill Abbate
Untitled
Silver
Park City High School

Debra Arbuckle
Eyowen's Moment in Time
Wire
Taylorsville High School

Debra Arbuckle
A Breath of Fresh Air
Sterling silver, 10k gold, beads
Taylorsville High School

Zach Arnold
Leaf
Silver
Logan High school

Shae Avave
Fruit
Silver, copper, brass
Fremont High School

Brandon Bastian
Getting Vertical
Brass
Logan High School

Britney Bayes
Untitled
Silver
Park City High School



Honorable Mention
Lindsey Grindle
Untitled
Silver
Park City High School

Jana Becvar
Untitled
Silver
Park City High School

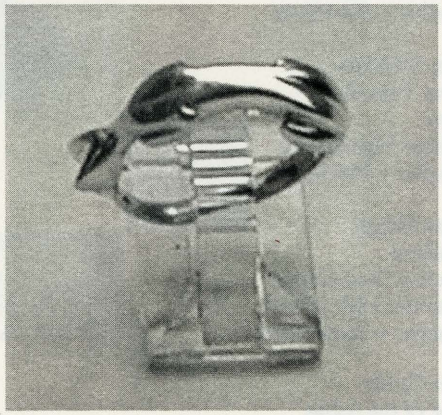
Paige Beecher
Bracelet
Silver, synthetic stones
Fremont High School

Kelly Bell
Kelly Bell
Silver, stones
Fremont High School

Nicholas Berry
Fabricated Buckle With Onyx and Turquoise
Silver, onyx, turquoise
Brighton High School

Nicholas Berry
Silver and Copper Chin-mail Bracelet
Silver, Copper
Brighton High School

Honorable Mention
Robyn Riches
Cat Ring
Sterling Silver
Logan High School



Stephanie Berry
Hair Pin With Abalone and Garnet
Silver, abalone, garnet
Brighton High School

Brandon Birch
Silver Spoon
Silver
Wasatch High School

Brandon Birch
Unamed Heart
Silver
Wasatch High School

Brandon Birch
Canteen on Rope
Silver, brass
Wasatch High School

Oakley Bond
SLB Key chain
Silver, brass
Wasatch High School

Connor Botkin
Untitled
Silver
Park City High School

Tyler Breten
Untitled
Silver
Park City High School

Nashae Brown
Fleur De Lis
Nickel silver, red bone bead, black ebony bead
Ben Lomond High School

Honorable Mention
Aaron Clements
Elk
Nickel Silver, Black Micarta, Leather, Beads
Ben Lomond High School

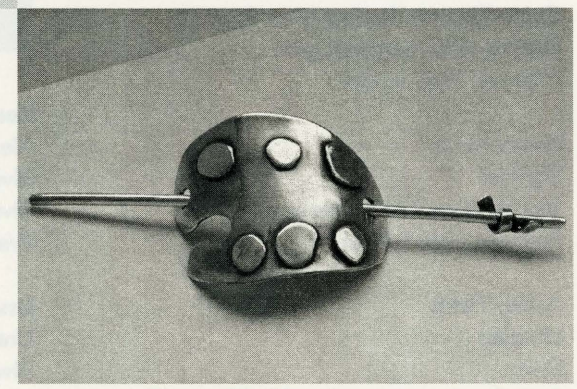


Loring Brush
Celtic Fire
Silver nickel, copper
Fremont High School

Katie Buchnell
Wild Freedom
Silver, stone
Fremont High School

Allison Buswell
Crazy Penguin
Silver, brass, copper
Weber High School

Sarah Campbell
Wire Pendant With Turquoise Stone
Silver, turquoise
Brighton High School



Honorable Mention
Susie Motola
The Power of the Palette
Silver, Copper, Brass
Wasatch High School

Sarah Campbell
Pendant With Faceted Stone and Pearl
Mixed media
Brighton High School

Sarah Campbell
Chain Link Choker
Silver
Brighton High School

Mike Carollo
Untitled Silver
Park City High School

CC Cascio
Spring Ring
Sterling silver
Logan High school



Honorable Mention
Jessica Vischansky
The Bearman's Bracelet
Silver, Copper
Wasatch High School

Travis Casperson
The Great Outdoors
Silver
Fremont High School

Krill Chernyavskiy
Cast Bronze Ring With Jasper Inlay
Bronze, Jasper
Brighton High School

Misteeblue Cherry
The Twisted Single Set
Silver, synthetic ruby
Fremont High School

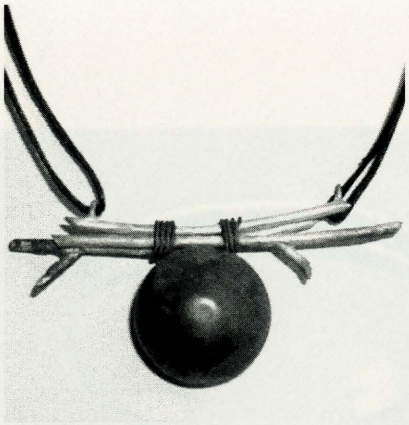
Carson Comeau
Untitled
Silver
Park City High School

Jessica Corral
Untitled
Silver
Park City High School

Jason Coulam
Egyptian Spiral Bracelet
Silver
Wasatch High School

Lauren Cowley
Untitled
Silver
Park City High School

Kris Coy
Dark Spike
Silver
Wasatch High School



Honorable Mention
Brandon Birch
Ancient Patina Pendant
Brass, Silver, Copper
Wasatch High School

Mamie Crook
Untitled
Silver
Park City High School

Dorthy J. Crosby
Untitled
Silver
Park City High School

Chelsea Despain
Cast bracelet With Garnet Cabochon
Silver, garnet cabochon
Brighton High School

Chelsea Despain
Wire Bracelet With Florite Stone
Silver, florite
Brighton High School

Danielle Donaldson
Untitled
Silver
Park City High School

Amanda Dyle
Ring
Silver, synthetic gem
Weber High School

Ryan Edwards
Flame Within the Warrior
Silver, brass
Fremont High School

Steven Emile
Palm Tree
Brass, silver
Logan High school

Steven Emile
Dragon Profile
Silver
Logan High school

Hugo Ever Armendaviz
Ever After
Silver
Wasatch High School

Camille Farver
Siver Bracelet With Amythest Stone
Silver, amthest
Fremont High School

Camille Farver
Tiger's Eye
Sterling, stone
Fremont High School

Camille Farver
Cubic Zirconia Sterling Silver Ring
Sterling silver, synthetic gem
Fremont High School

Kelsey Ferrin
Big Red
Sterling silver, leather, stones
Fremont High School

Ashley Fields
Untitled
Silver
Park City High School

Kenny Garner
Bezel Target
Sterling silver, nickel silver, synthetic stone
Fremont High School

Shanna Gibby
Fabricated Silver
Sterling silver
Fremont High School

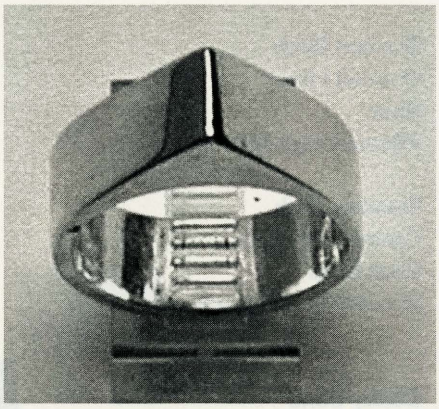
Shanna Gibby
Shimmer Necklace
Silver, synthetic gem
Fremont High School

Tara Beth Giordano
Cowboys and Indians
Silver, leather, feather
Fremont High School

Alejandro Giraldo
Sad
Silver
Park City High School

Kris Goble
Periodic Fire
Silver, stones
Fremont High School

Kris Goble
Dragon's Bone
Sterling silver
Fremont High School



Honorable Mention
Alex Wolthuis
Silver Point Ring
Silver
Weber High School

Jesse Goulding
Untitled
Silver
Park City High School

Kellie Greenhalgh
Untitled
Silver, opal
Fremont High School

Scott Hamilton Cooley
A Life of Three
Silver, leather
Logan High school

Angela Hansen
Heart Bracelet
Silver, synthetic gem
Brighton High School

Lauren Hansen
Nautilus Box
Sterling silver
Wasatch High School

Lauren Hansen
Mother's Pendant
Silver, opal, peridot, emerald, garnet
Wasatch High School

Spencer Helsch
Andarial
Silver
Park City High School

Steven Henning
Orange Stone Bracelet
Silver, synthetic stone
Wasatch High School

Steven Henning
Untitled
Silver
Wasatch High School

Kara Hiatt
Untitled
Silver
Park City High School

Chris Holmes
Idiots Delight Bracelet
Silver
Wasatch High School

Kelly Isleib
Untitled
Silver
Park City High School

Drew Ivie
2g Hammered and Spikes Fired
Silver
Wasatch High School

Drew Ivie
2g Hammered Ring
Silver
Wasatch High School

Drew Ivie
Hammered Ring
Silver
Wasatch High School

Tristin Jackson
Topaz Night
Sterling silver, assorted stones
Fremont High School

Derek Jewell
Chain Mail Bracelet
Silver
Wasatch High School

Heidi A. Jones
Arrowhead Pendant
Silver, fiber eye stone
Fremont High School

Heidi Ann Jones
Phoenix
Silver, nickel silver, brass
Fremont High School

Nate Jones
Allegorical
Silver, alloy, synthetic gems
Fremont High School

Amber Kerr
Chain Link Necklace With Cast Leaves
Silver
Brighton High School

Taylor Keyes
Untitled
Silver
Park City High School

Austin Lacy
Iron Symbol
Silver
Park City High School

Sean Latimer
Chain with Interchangeable Stones
Silver, stones
Wasatch High School

Galina Laverntyev
Wire Necklace With Two Stones
Silver, onyx
Brighton High School

Chris Lee
Pyramid
Silver
Park City High School

Julie Lelo
Chinese Moon
Silver, synthetic stone
Fremont High School

Jason Lewis
Lucky 8
Brass
Weber High School

Jay Liljen
Wire Ring With Black Onyx Stone
Silver, onyx
Brighton High School

Cindel Loertscher
Cork Screw
Sterling silver
Wasatch High School

Josh Lynch
Bling Bling
Fabricated sterling silver, dixgold, synthetic stones
Fremont High School

Justin Mahoney
Nordic Bracelet
Silver
Wasatch High School

Justin Mahoney
Golden Striped Ring
Silver, brass
Wasatch High School

Savanna Massie
Hemitite
Silver nickel, hemitite
Fremont High School

Savanna Massie
Symbolism
Sterling silver
Fremont High School

Savanna Massie
Ring Creation
Sterling silver, synthetic gem
Fremont High School

Mariah Maxfield
Turtle Parade
Seed beads, thread, metal bar, fabric
Highland High School

Lee Maybury
Pendant With Blue Stone
Nickel silver, sterling silver, fiber eye stone
Fremont High School

Clay McMillan
Untitled
Silver
Park City High School

Elise Minard
Untitled
Silver
Park City High School

Jessica Mitchell
Belt Bracelet
Silver
Wasatch High School

Jessica Mitchell
Twisted wire ring
Silver, stone
Wasatch High School

Jessica Mitchell
Set Stone Necklace
Silver, stone
Wasatch High School

Jessica Mitchell
Queen's Chain
Silver
Wasatch High School

Jessica Mitchell
Square Bracelet
Silver
Wasatch High School

Jessica Mitchell
Circle Chain
Silver
Wasatch High School

Jessica Mitchell
Triangle Bracelet
Silver, stone
Wasatch High School

Jessica Mitchell
Set Stone With Leaves Bracelet
Silver, stone, leather
Wasatch High School

Uriel Morales
Untitled
Silver
Park City High School

Alex Mortensen
Torquoise Pendent
Torquoise, silver
Logan High school

Kellie Murray
Untitled
Nickel silver, fiber eye stone
Fremont High School

Hannah Nicholes
Untitled
Silver
Park City High School

Austin Okelberry
Untitled
Silver, brass
Weber High School

Cally Ortiz
African Body Art
Silver, alloy
Fremont High School

Cally Ortiz
Industrial Grace
Silver nickel, silver, gold craft wire, cabachon
Fremont High School

Cally Ortiz
Peace and Harmony
Sterling silver, alloy
Fremont High School

Donovan Owens
Untitled
Silver
Park City High School

Matt Parkin
Square Stone Necklace
Silver, tiger eye stone
Wasatch High School

Jeff Parke
Heart and Soul
Mixed Media
Fremont High School

Dominick Perrier-Strand
Untitled
Silver
Park City High School

Kyle Price
My Work
Silver
Park City High School

Gabriela Ramirez
Butterfly Indians
Seed beads, thread
Highland High School

Marnie Reumper
Untitled
Silver
Park City High School

Robyn Riches
Dragon Pendent
Sterling silver
Logan High school

Bryan Roberts
Kile
Brass, silver
Weber High School

Madeline Roguschka
Melting
Silver
Park City High School

Mark Rutter
Flat Stock Chain
Nickel silver
Wasatch High School

Andre Sanchez
Eye of Shooting Star
Nickel silver, snowflake agate, brass
Ben Lomond High School

Zach Sanders
Cubic Zirconia Necklace
Sterling silver, synthetic gems
Fremont High School

Naida Sehovic
Black and White Cuff Bracelet
Seed beads, thread, metal band, fabric
Highland High School

Naida Sehovic
Butterfly Bag
Seed Beads, thread, fabric
Highland High School

Cade Shiozaki
Oxidized Silver Cross Chain
Silver
Brighton High School

Sione Sitake
Lightening Heart
Seed beads, thread, metal band, fabric
Highland High School

Bret Smith
Linear Ring
Silver
Wasatch High School

Lee Smith
Flat Stock Chain
Copper
Wasatch High School

Nicole Snow
Radiant
Silver, brass, synthetic gems
Fremont High School

Nathan Sontum
Glass Bead and Wire Necklace
Glass beads, wire, leather
Brighton High School

Nathan Sontum
Cast Lizard Bracelet
Silver
Brighton High School

Briana Sordo
Untitled
Silver
Park City High School

Randy Sorenson
Sword With Hematite Stone
Silver, Hematite
Brighton High School

Brandee Spencer
Ring
Sterling silver, synthetic stones
Fremont High School

Andrew Srivanlop
Single Set Diamond
Sterling silver, synthetic gem
Fremont High School

Sara Summers
Triple Star Ring
Silver
Weber High School

Tamara Suvak
A Line on Black
Seed beads, thread, fabric, metal band
Highland High School

Kyle Sweat
Rope Chain
Silver
Wasatch High School

Caitlin Szalay
Dolphin Song
Silver, aquamarine
Ben Lomond High School

Samantha Tawzer
Silver Ring
Silver
Weber High School

Nick Taylor
Celtic Anarchy
Silver, agate
Ben Lomond High School

Cole Thorpe
04
Silver
Weber High School

Julie Tran
Mother of Pearl Ring
Sterling Silver
Logan High school

Lauren VanLeeuwen
4 Star
Silver, copper, brass, leather
Wasatch High School

Dabney Veater
Untitled
Wire, bead
Weber High School

Jonathan Voight
Diamond Ring
Silver
Park City High School

Christian Walker
Scorpion
Sculpey, leather
Bear River High School

Carolyn Ward
Untitled
Silver
Park City High School

Isaac Ward
Arthropod in Cold Metal
Silver, 14k gold
Logan High school

Aubrey Webb
One Day
Silver
Fremont High School

Catie Weekes
Untitled
Silver
Park City High School

Braden Wegesser
Untitled
Silver
Park City High School

Melanie Werner
Untitled
Silver
Park City High School

Kraig Winterton
Faceted Ring
Silver
Wasatch High School

Mitch Witkamp
Get My Point
Silver
Wasatch High School

Mitch Witkamp
Waves
Silver
Wasatch High School

Matt Wright
Dragon Key Chain
Silver, copper, onyx
Brighton High School

Yohaira Zapata
Abstract Day
Nickel silver, brass turquoise
Ben Lomond High School

Katie Zimmerman
Untitled
Silver
Park City High School

Special Thanks to all Teachers:

Sue Tice & Jean VanderToolen–Highland High School
John Derby–Parck City High School
Lisa Villella–Logan High School
Lorin Thunell–Brighton High School
Hari Mandir Khalsa– Ben Lomond High School
Mr. Smith–Taylorsville High School
Sue Villella–Wasatch High School
Mel Ralph–Weber High School
Michelle Montierth & Stacy Harris –Fremont High School
Tom Davis–Bear River High School



Honorable Mention
Ryan Blanch
Untitled
Sterling Silver Copper
Fremont High School



Honorable Mention
Kris Globe
Out of the Ashes
Copper Silver Brass, Synthetic Gem
Fremont High School

Special thanks to the sponsors of the exhibit:

Freshma ership

UMF
UTAH MU
OF
FINE A



Yoko Kamaya and Jenny Woods
With the High School Jewelry Exhibit

General operating support for The Utah Mus Utah Arts Council, the Salt Lake city Arts Council, the Museum Advisory Bo s Doré Eccles Foundation, the Richard K. and Shirley S. Hemingway Founda mes and Louise Moyle, E. Frank

Ongoing support for education or acquisitio W. and Helen B. Jarman, Val A. Browning, John and Mary Preston Creer, gham, David S. and Anne M. Dolowitz, O. Ernest and Jeanette C. Grua, Comstock Clayton Foundation.

Museum Hours: 10:00 A.M.–5:00 P.M. Monday through Friday
Noon–5:00 P.M. Saturday and Sunday
GENERAL ADMISSION IS FREE
Exhibit dates subject to change. Please contact the UMFA for current exhibition information at 801/581 7332.
For information, please call 801/581 7049

Utah Museum of Fine Arts



Emmet Gowin:

CHANGING THE EARTH

April 18 – July 13, 2003

UTAH MUSEUM OF FINE ARTS



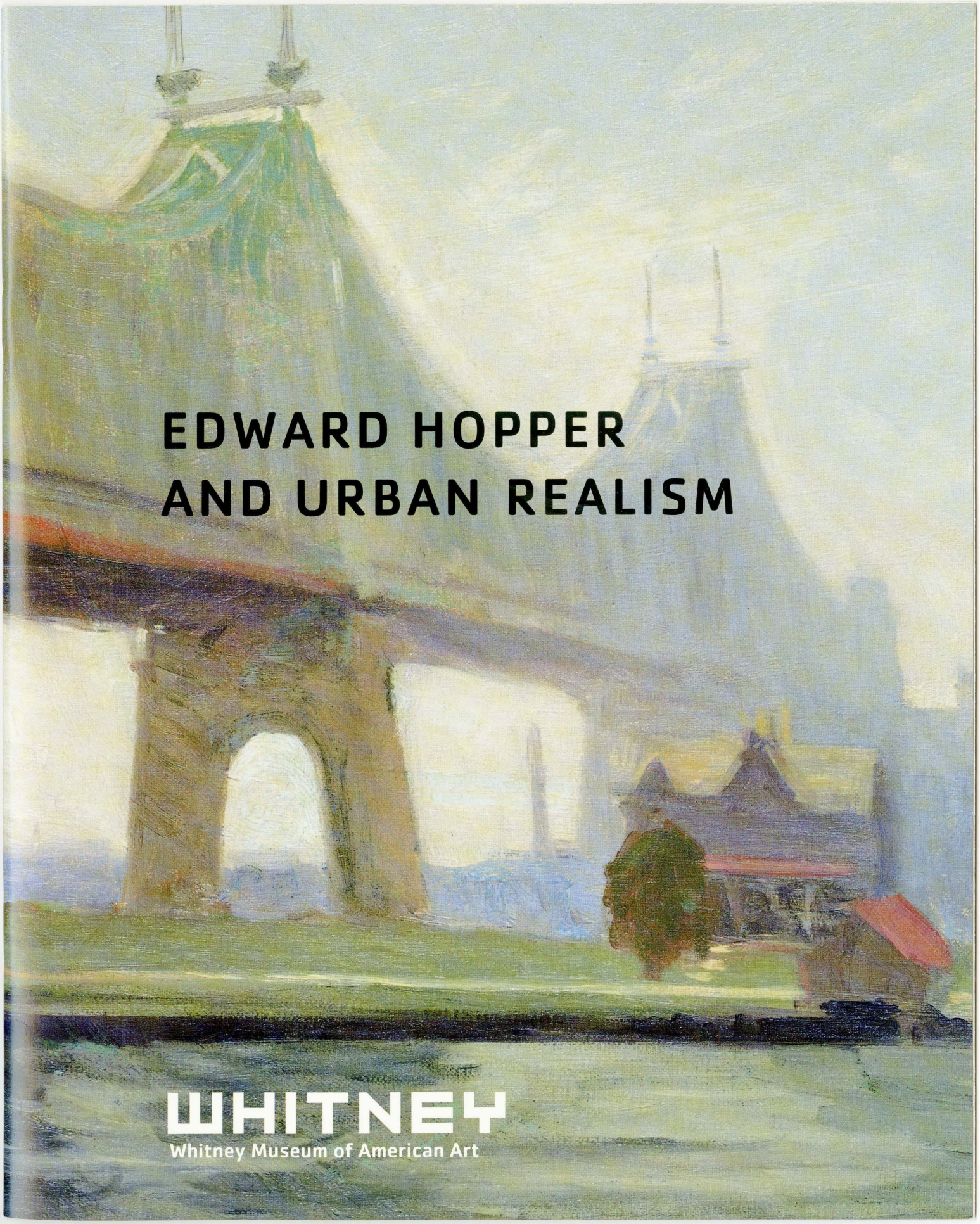
WHITNEY ON TOUR

explore new york city
experience early 20th century

celebrate

EDWARD HOPPER AND URBAN REALISM

art.



EDWARD HOPPER AND URBAN REALISM

WHITNEY

Whitney Museum of American Art



EDWARD HOPPER AND URBAN REALISM

This exhibition was organized by the Whitney Museum of American Art, New York, as part of Whitney on Tour.

1. Edward Hopper, *The El Station*, 1908. Oil on canvas, 20 3/16 x 29 1/4 in. (52.9 x 74.3 cm). Whitney Museum of American Art, New York; Josephine N. Hopper Bequest 70.1182

At the turn of the twentieth century America was changed forever by an industrial and technological renaissance. Cities were the most visible benefactors of this transformation, as they grew and thrived on the strength of modern advances such as the skyscraper, automobile, mass transit (made possible by the streetcar), and most importantly the increasing reliability of electricity which brought new awareness and vitality to the urban night. In addition, city populations pulsed with a new wave of European immigrants and an influx of settlers from rural America, all seeking to better their lives and find their fortunes. In contrast to the societal changes that roiled America in its burgeoning modernity the art at the time was traditional in theme and execution, idealistic landscapes, didactic scenes of allegory and morality and portraiture typified the established modes of expression. Art was expected to embody the refined, classical standards of the past and to express harmony and purity in an attempt to both exalt and instruct the viewer. This standard began to change with the appointment of Thomas Eakins to a teaching position at the Pennsylvania Academy of Fine Arts, Philadelphia, in 1879.

Eakins, reviled by the popular press for his explicit renderings of human anatomy and medical surgery advocated new and radical concepts in his drawing classes. He believed that the only way to understand the human figure was through a direct and unobstructed study of its structure and composition. Eakins, who introduced nude models into his classes, encouraged students to learn from actual examples of the human body rather than render depictions of conventional ideals copied from classical statuary or busts. This idea was in direct opposition to the modest Victorian attitude of the times wherein women were rarely seen in public in apparel that revealed any hint of their underlying sensuality and artists were encouraged to idealize the feminine figure. Although Eakins was eventually dismissed from the Academy for removing the drapery of a naked male model in front of a drawing class that included both men and women, he influenced future generations of instructors and students, who learned from his teachings and went on to create a new indigenous vernacular of realist art in America.



2. Robert Henri, *Blackwell's Island, East River* 1900. Oil on canvas, 20 x 24 1/4 in. (50.8 x 61.6 cm). Whitney Museum of American Art, New York; Lawrence H. Bloedel Bequest 77 1.24

Robert Henri (fig. 2), who studied in Philadelphia for a few years under Thomas Anschutz, one of Eakins s protégés, embraced and absorbed the passion of Eakins s beliefs. In 1888 Henri left America to study art in Paris, where he took a strong interest in the work of Édouard Manet, Frans Hals, Gustave Courbet, and Francisco Goya—particularly their use of flat, darkened tones to depict form—and the Impressionists, whose bold brushstrokes he admired. Henri returned to Philadelphia in 1891 and aligned himself

once again with the Pennsylvania Academy where he quickly became a mentor to young, aspiring artists such as John Sloan, George Luks (fig. 3), Everett Shinn, and William Glackens. In addition to their artistic studies, many of these artists were employed in various capacities at local newspapers and commercial magazines. In the last few decades of the nineteenth century it was not technically or economically feasible to reproduce photographs in daily newspapers, most employed a staff of artists who illustrated news events with quick execution and a somewhat subjective loyalty to fact. The illustrators worked in tandem with reporters, often visiting events and making spontaneous, on-the-spot sketches that could later be incorporated into complete drawings of the scene.

Henri pushed his protégés to translate their efforts from newspaper and commercial illustration to painting. The essence of art, according to Henri, was life. He urged his students to take inspiration from the city streets, to find beauty in commonplace activities and ordinary people, and to capture the true spirit of life through free and spontaneous gestures.



3. George Luks, *The Little Gray Girl*, 1905. Oil on canvas, 36 x 26 in. (91.4 x 66 cm). Whitney Museum of American Art, New York; Charles Simon Bequest 96.60.50

Over the course of the early 1900s, Henri and his pupils moved independently from Philadelphia to New York. Henri began teaching at the New York School of Art, where he came in contact with students such as George Bellows, Glenn O. Coleman, Guy Pène du Bois, and Edward Hopper. Henri continued to admonish his supporters to draw on the dynamism and density of urban life for their art: to represent the authentic through scenes of commonplace things, ethnic neighborhoods, and popular entertainment. Henri eventually mounted a group exhibition in 1908 at the Macbeth Galleries in defiance of the reigning art academies for having all but excluded urban realist work from their contemporary surveys. The exhibition included such artists as Sloan, Luks, Shinn, Glackens, Ernest Lawson, Arthur B. Davies, Maurice Prendergast, and Henri himself —dubbed "The Eight" by the press—who although stylistically different from one another were championed as part of a unified effort to present a new American art. Making use of their journalism connections, the artists were able to gather significant press coverage and public attention for the exhibition, which was characterized as a revolt against classical modes of painting and academic art. These artists were later known as the Ashcan School, referring to the gritty urban subject matter that they favored in their work.

EDWARD HOPPER

Edward Hopper was born in Nyack, New York, in 1882. Like many of his artistic contemporaries, he began his career as a commercial illustrator. In 1900, Hopper began to study painting and drawing at the New York School of Art under Kenneth Hayes Miller and William Merritt Chase, and he later took drawing classes from Robert Henri. His noncommercial work up to this point consisted mainly of studio scenes, still lifes, and dark figure studies, such as *(Nude Crawling into Bed)* c. 1903–05). He remained at the New York School until 1906, when he embarked on a trip to Paris. Hopper arrived in winter and was forced to paint indoors, directing his attention to scenes he could view from his windows, such as alleyways, corners of buildings, and staircases. He did not participate in any formal study of art in Paris and took little notice of new European styles of painting being exhibited by artists such as the Fauves and Pablo Picasso. Like Henri, however, Hopper was attracted to the work of the Impressionists, and through their influence his palette began to lighten noticeably particularly when the weather turned and he was able to paint outdoors.



4. Edward Hopper, *American Village*, 1912. Oil on canvas, 25 7/8 x 37 7/8 in. (65.7 x 96.2 cm). Whitney Museum of American Art, New York; Josephine N. Hopper Bequest 70.1185

Hopper visited Paris several times before 1910, when he returned to New York for good. He rented a studio along the East River a few blocks from Henri, and struggled to earn recognition for his painting. He continued to illustrate for magazines to earn a living, all the while trying to find time to paint. For the next decade, however, Hopper had very little commercial or critical success. He participated in a few group exhibitions, including the watershed 1913 Armory Show entitled *International Exhibition of Modern Art* in New York, which provided an overview of the current state of art in America and introduced audiences to Cubist art from Europe. Most of the paintings Hopper chose to exhibit around this time were created during his earlier stay abroad. They featured distinctly Parisian subjects and were largely ignored by critics.

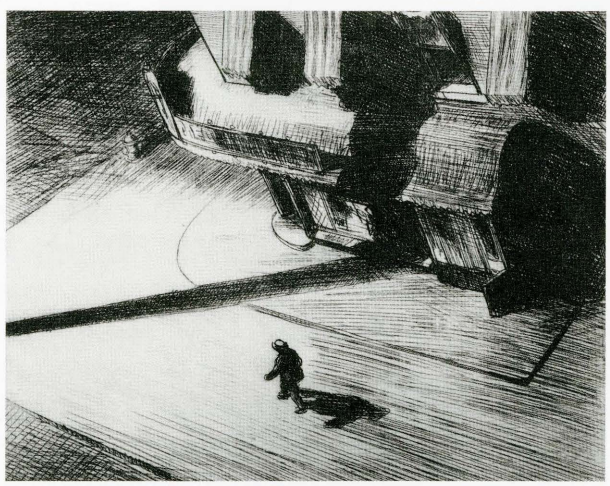
Hopper's fortunes changed in 1915 when he contributed two paintings *Soir Bleu* 1914 and *New York Corner* 1913 to the *Exhibition of Paintings* at the Mac Dowell Club in New York. Critics overlooked the foreign-theme *Soir Bleu* while hailing *New York Corner* for its rich, identifiably American subject matter. Following this critical success, Hopper contributed works that featured decidedly American themes, including *American Village* 1912 fig. 4), to several exhibitions but his efforts went unnoticed.



5. John Sloan, *Turning Out the Light*, from the series *New York City Life*, 1905. Etching: sheet, 7 13/16 x 11 1/4 in. (19.8 x 28.6 cm); plate, 4 5/8 x 6 5/8 in. (11.7 x 16.8 cm). Whitney Museum of American Art, New York; purchase 31.821

Despite the fact that his paintings continued to be overlooked by critics, Hopper began to build a reputation for his etchings, which he started to produce in 1915. His prints mainly featured urban scenes and other subject matter akin to that of the urban realists. A decade earlier a series of ten John Sloan etchings with similar subject matter had been rejected for exhibition by the American Water Color Society including *Turning Out the Light* (1905; fig. 5), on the grounds that they were vulgar depictions of femininity and the tenement lifestyles of the lower class. Hopper, however, encountered few obstacles either commercially or critically, and the works were a success. He continued to etch until 1923 with increasing success, and etchings such as *Night Shadows* (1921 fig. 6) and *East Side Interior* 1922 are today as recognizably Hopper as some of his paintings.

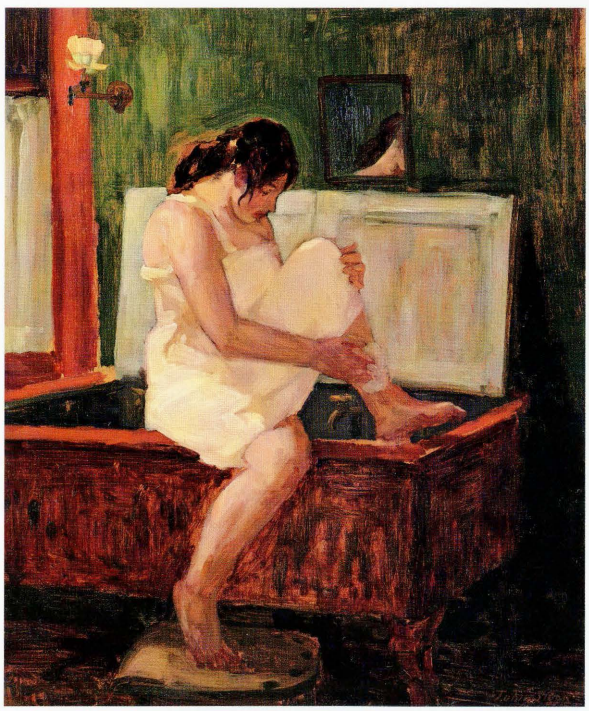
Hopper received his first one-artist exhibition in 1920 at the Whitney Studio Club, which eventually became the Whitney Museum of American Art. Surprisingly the majority of the works he chose to exhibit were from his earlier years in Paris, although he contributed a few paintings he had executed in Maine. The exhibition was modestly successful, with most of the reviews focusing on the Maine paintings. The Whitney exhibition convinced Hopper that he should commit himself to painting American themes and landscapes, subjects that proved to be the catalyst for the critical acclaim that had eluded him for so long.



6. Edward Hopper, *Night Shadows*, from the portfolio *Six American Etchings (Series I)*, 1921. Etching: sheet, 9 5/8 x 11 in. (24.4 x 27.9 cm); plate, 6 7/8 x 8 3/16 in. (17.5 x 22.4 cm). Whitney Museum of American Art, New York; gift of Gertrude Vanderbilt Whitney 31.691

STYLE AND THEMES

The artists in *Edward Hopper and Urban Realism* take their inspiration from the city and its inhabitants, often highlighting a specific feature or event over a broader, more encompassing view By imparting the idea that life was full of themes worthy of artistic endeavor, and that art had a responsibility to the society for which it was being created, Robert Henri outlined a new mode of realism that artistically defined modern America. Inspired by Henri, artists explored the diverse components that made the city boom and pulsate with life: the changing urban architecture and the rise of its buildings portrayed in John Storrs s *Forms in Space* c. 1924); the multifarious, largely immigrant populace that teemed with new energy and ambition as seen in Glenn O Coleman s etchings and the painting *Minetta Lane, Night* (n.d., fig. 9); the growing disparity between economic classes depicted in Reginald Marsh s *Death Avenue* 1927) and Franz Kline's *New York Tenements* c. 1942); the expanding entertainment industry and popular pastimes recounted in Kenneth Hayes Miller's *Box Party* 1936) and *Parade, Washington Square* 1912 by William Glackens; and new definitions of gender roles seen in Raphael Soyer's *Office Girls* 1936) that were reinforced by popular culture and advertising.



7 John Sloan, *Kitchen and Bath*, 1912. Oil on composition board, 24 x 20 in. (61 x 50.8 cm). Whitney Museum of American Art, New York; gift of Mr. and Mrs. Albert Hackett 60.44

Edward Hopper's compositional style and formal approach are quite distinct from that of his contemporaries, despite their common subject matter and themes. In earlier work such as *Blackwell's Island* 1911 and *The El Station* 1908, fig. 1 one can see Hopper's strong sense of composition with strict attentiveness to the architecture of the setting, and his de-emphasis of the human presence and its interaction with the viewer. In comparison, a work such as John Sloan s *Sixth Avenue Elevated at Third Street* 1928 presents a warm and more enthusiastic portrayal of humanity that relegates the subway to the background of the scene. Reginald Marsh goes one step further, and locates *The El* c. 1928 inside the train car to focus directly on the commuters and their daily journey

In *The El Station*, Hopper places his main emphasis on the components of the station, such as the angularity of its buildings and the span of the train track. The light gets brighter from one side of the work to the other, accentuating a lateral sense of movement across the train track while emphasizing its emptiness. The waiting passengers on the platform, however, are auxiliary elements in the scene—seemingly included to accentuate the longing for a train that has not yet arrived.

The urban realists were criticized for their exploration of subject matter considered low or controversial, and Hopper also engaged in taking liberties with the female body that were considered socially and artistically unacceptable. Hopper's *Summer Interior* (1909; fig. 8) depicts a faceless woman naked from the waist down, sprawled at the side



8. Edward Hopper, *Summer Interior* 1909. Oil on canvas, 24 x 29 in. (61 x 73.7 cm). Whitney Museum of American Art, New York; Josephine N. Hopper Bequest 70.1197

of an unmade bed. The diagonal perspective leads the viewer into the room where the shuttered windows allow an area of light to spill across the floor, dramatically heightening the tension of the scene. In Sloan s *Kitchen and Bath* 1912 fig. 7), a woman, clad in a slip, bares her legs as she awkwardly perches on a tub in order to wash herself. She is bathing in her kitchen, which also serves as a washroom, and must remain partially covered due to the lack of privacy in the dual-purpose room. Sloan elicits sympathy for his subject by portraying the woman s lack of comfort and privacy due to her economic constraints. *Summer Interior* on the other hand, comments less on the humanity of the subject, and uses the composition to explore a sexual tension and indefinable drama.

The reduction of the role of humanity in Hopper's work has led some critics to describe it as cold and hardened. For others, Hopper's carefully ordered compositions resonate with emotional clarity and universality By subduing the factors of human drama and emotion, Hopper permits the compositional elements in his work to create their own significance.

Maura Heffner
Assistant Curator and Manager,
Whitney on Tour

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9. Glenn O. Coleman, *Minetta Lane, Night*, n.d. Oil on canvas, 24 1/8 x 32 1/8 in. (61.3 x 81.6 cm). Whitney Museum of American Art, New York; Charles Simon Bequest 96.60.22



List of Pieces for *Edward Hopper and Urban Realism*

- **George Bellows** (1882-1925), Floating Ice, 1910, Oil on canvas
- **Edward Bruce** (1879-1943), Industry, 1932, Oil on canvas
- **Glenn O. Coleman** (1879-1932), Election Night Bonfire, n.d., Oil on canvas
- **Glenn O. Coleman** (1879-1932), Minetta Lane, Night, n.d., Oil on canvas
- **Glenn O. Coleman** (1879-1932), The Bowery,1928, Lithograph
- **Glenn O. Coleman** (1879-1932), Third Avenue, 1928, Lithograph
- **Preston Dickinson** (1889-1930), Industry, 1932, Oil on canvas
- **Guy Pene du Bois** (1884-1958), Blonde and Brunette, 1915, Oil on wood
- **Guy Pene du Bois** (1884-1958), Café Monnot, n.d., Oil on canvas
- **Guy Pene du Bois** (1884-1958), Father and Son, 1929, Oil on canvas
- **Ernest Fiene** (1894-1965), Nocturne, 34th Street, 1932, Oil on canvas
- **Karl Free** (1903-1947), Bengal Tiger, 1926, Watercolor on paper
- **Karl Free** (1903-1947), Equestrienne, 1928, Watercolor on paper
- **William J. Glackens** (1870-1938), Parade, Washington Square, 1912, Oil on canvas
- **George Grosz** (1893-1959), Couple, 1934, Watercolor on paper
- **Bernar Gussow** (1881-1957), Subway Stairs, n.d., Oil composition on board
- **Robert Henri** (1865-1929), Blackwell's Island, East River, 1900, Oil on canvas
- **Edward Hopper** (1882-1967), (Nude Crawling into Bed), 1903-1905, Oil on board
- **Edward Hopper** (1882-1967), (Group of Musicians in an Orchestra Pit), 1904-1906, Oil on canvas
- **Edward Hopper** (1882-1967), (Bridge in Paris), 1906, Oil on wood
- **Edward Hopper** (1882-1967), (Rivers and Buildings), 1907, Oil on board on canvas
- **Edward Hopper** (1882-1967), Tugboat with Black Smokestack, 1908, Oil on canvas
- **Edward Hopper** (1882-1967), The El Station, 1908, Oil on canvas
- **Edward Hopper** (1882-1967), Ecluse de la Monnaie, 1909, Oil on canvas
- **Edward Hopper** (1882-1967), Summer Interior, 1909, Oil on canvas
- **Edward Hopper** (1882-1967), Blackwell's island, 1911, Oil on canvas
- **Edward Hopper** (1882-1967), American Village, 1912, Oil on canvas
- **Edward Hopper** (1882-1967), Queensborough Bridge, 1913, Oil on canvas
- **Edward Hopper** (1882-1967), Yonkers, 1916, Oil on canvas
- **Edward Hopper** (1882-1967), Statue at Park Entrance, 1918-20, Oil on canvas
- **Edward Hopper** (1882-1967), Night Shadows, 1921, Etching
- **Edward Hopper** (1882-1967), East Side Interior, 1922, Etching
- **Edward Hopper** (1882-1967), (Manhattan Bridge), 1925-26, Watercolor and graphite on paper
- **Edward Hopper** (1882-1967), The Balcony, 1928, Drypoint

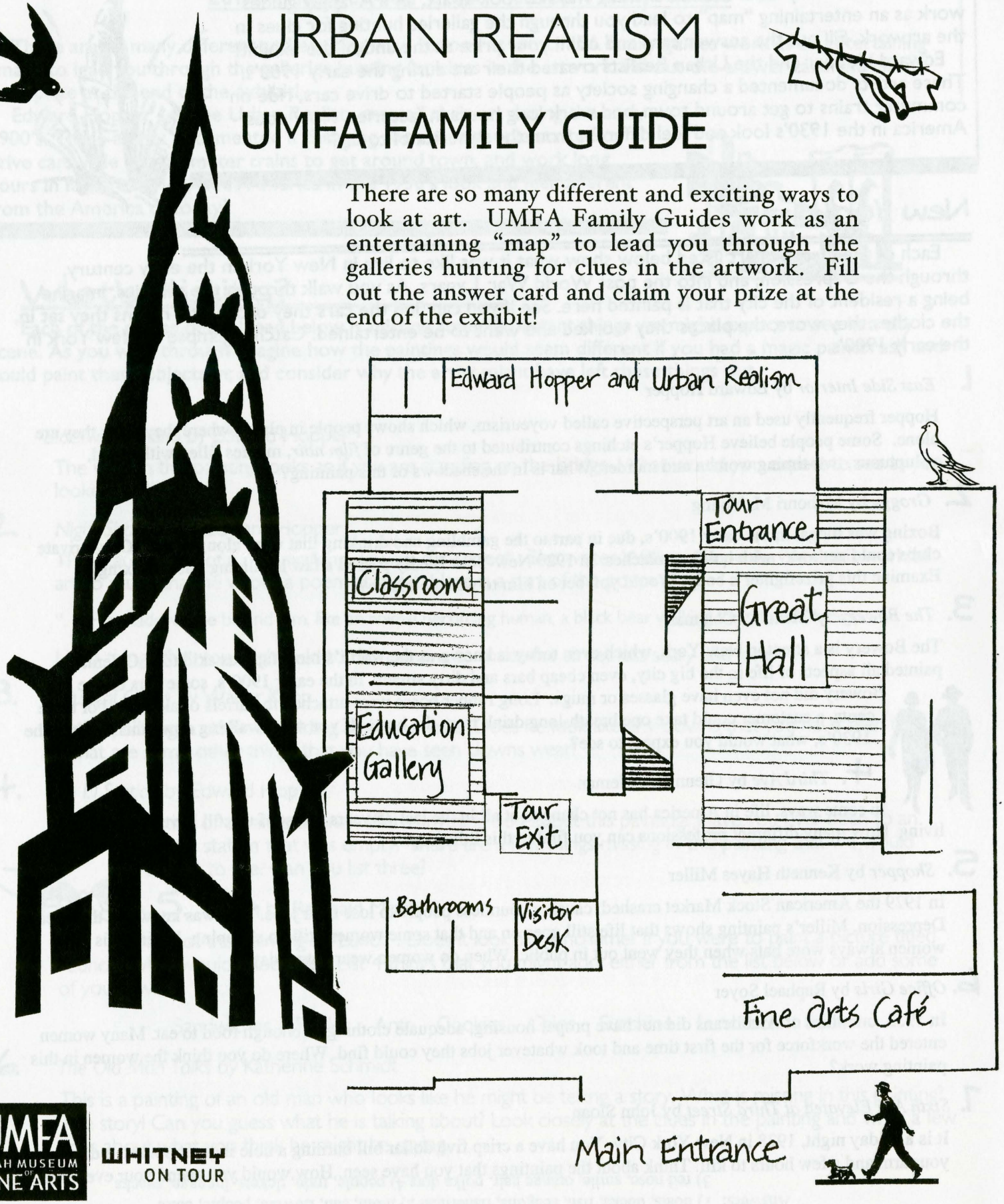
- **Edward Hopper** (1882-1967), Apartment Houses, Harlem River, 1930, Oil on canvas
- **Edward Hopper** (1882-1967), On the East River, 1930, Cont, crayon on paper
- **Edward Hopper** (1882-1967), Apartment House, East River, 1930, Cont, crayon and charcoal on paper
- **Edward Hopper** (1882-1967), Study for Office at Night, 1940, Cont, crayon and graphite on paper
- **Edward Hopper** (1882-1967), Study for Office at Night, 1940, Cont, crayon and charcoal with touches of white on paper
- **Franz Kline** (1910-1962), New York teneents, 1942, Oil on canvas
- **Walt Kuhn** (1877-1949), Musical Clown, 1938, Oil on canvas
- **Louis Lozowick** (1892-1973), Pittsburgh, 1922-1923, Oil on canvas
- **George Luks** (1867-1933), The Little Gray Girl, 1905, Oil on canvas
- **Reginald Marsh** (1898-1954), Lunch, 1927, Oil on canvas
- **Reginald Marsh** (1898-1954), Death Avenue, 1927, Oil on canvas
- **Reginald Marsh** (1898-1954), Untitled (The Skyline of New York), 1927, Oil on canvas
- **Reginald Marsh** (1898-1954), The El, 1928, Oil on canvas
- **Reginald Marsh** (1898-1954), Minsky's Chorus, 1935, Tempera on composition board
- **Kenneth Hayes Miller** (1876-1952), Shopper, 1928, Oil on canvas
- **Kenneth Hayes Miller** (1876-1952), Box Party, 1928, Oil on canvas
- **Katherine Schmidt** (1898-1972), The Old Man Talks, 1938, Oil and tempera on canvas
- **Charles Sheeler** (1883-1965), Architectural Cadences, 1954, Oil on canvas
- **John Sloan** (1871-1951), The Women's Page, 1905, Etching
- **John Sloan** (1871-1951), Roofs, Summer Night, 1906, Etching
- **John Sloan** (1871-1951), Kitchen and Bath, 1912, Oil on composition board
- **John Sloan** (1871-1951), Hanging Clothes, 1912, Etching
- **John Sloan** (1871-1951), Backyards, Greenwich Village, 1914, Oil on canvas
- **John Sloan** (1871-1951), Love on the Roof, 1914, Etching
- **John Sloan** (1871-1951), Sixth Avenue Elevated at Third Street, 1928, Oil on canvas
- **Isaac Soyer** (1907-1981), Employment Agency, 1937, Oil on canvas
- **Raphael Soyer** (1899-1987), Office Girls, 1936, Oil on canvas
- **Raphael Soyer** (1899-1987), reading from Left to Right, 1938, Oil on canvas
- **Niles Spencer** (1893-1952), Seventh Avenue, 1927, Oil on canvas
- **Joseph Stella** (1877-1946), Luna Park, 1913, Oil on composition board
- **John Storrs** (1885-1956), Forms in Space, 1924, Aluminum, brass, copper and wood on marble base

Mahonri M. Young (1877-1957), Groggy, 1926, Bronze

EDWARD HOPPER AND URBAN REALISM

UMFA FAMILY GUIDE

There are so many different and exciting ways to look at art. UMFA Family Guides work as an entertaining "map" to lead you through the galleries hunting for clues in the artwork. Fill out the answer card and claim your prize at the end of the exhibit!



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Edward Hopper and Urban Realism Family Guide



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Edward Hopper and the Urban Realists created their art during the early 1900's. These artists documented a changing society as people started to drive cars, ride on commuter trains to get around town, and work long hours in factories. How does America in the 1930's look and feel different from the America of today?

New York

Each of the pieces of art listed below show what it was like to live in New York in the early century, through the Depression, and into the post World War I years. As you walk through the galleries, imagine being a resident of the city that is painted here. See if you can find the cars they drove, the rooms they sat in, the clothes they wore, the places they worked and went to be entertained. Catch a glimpse of New York in the early 1900's.

1. *East Side Interior* by Edward Hopper

Hopper frequently used an art perspective called voyeurism, which shows people in places where they think they are alone. Some people believe Hopper's etchings contributed to the genre of *film noir*, movies filled with mood, voluptuous, two-timing women and murder What is in the shadows of this painting?

2. *Groggy* by Mahonri M. Young

Boxing was illegal in the early 1900's, due in part to the gambling and drinking that went along with it. Only private clubs could get away with holding matches. In 1920 New York finally passed a law legalizing public boxing. Examine this prizefighter's body Would you bet on him to win the match?

3. *The Bowery* by Glenn O. Coleman

The Bowery is a street in New York, which even today is known as the world's most famous skid row Coleman painted all aspects of life in the big city, even cheap bars and dirty streets. In the early 1900's, some bars on the Bowery did not even have glasses or mugs. Long rubber hoses were attached to barrels of alcohol. For three cents, a customer could take one breath-long drink from the hose. If you were walking down this street in the 1930's, what would you expect to see?



4. *Third Ave* by Glenn O. Coleman

In some ways, life in America has not changed at all in the last 75 years. Most of us still have to work for a living. How many different professions can you find in this lithograph?

5. *Shopper* by Kenneth Hayes Miller

In 1929 the American Stock Market crashed, causing countless people to lose their jobs. This was known as the Great Depression. Miller's painting shows that life still goes on and that some women still go shopping. During this time women always wore hats when they went out in public. When do women wear hats today?

6. *Office Girls* by Raphael Soyer

In 1933, one-third of Americans did not have proper housing, adequate clothing or enough food to eat. Many women entered the workforce for the first time and took whatever jobs they could find. Where do you think the women in this painting work?

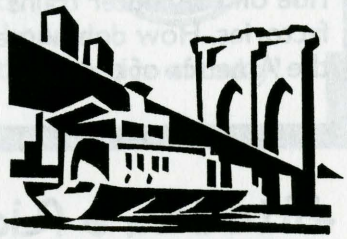
7. *Sixth Ave Elevated at Third Street* by John Sloan

It is a Friday night, 1928 in New York City. You have a crisp five dollar bill burning a hole in your pocket, a date on your arm and a few hours to kill. Think about the paintings that you have seen. How would you spend your evening?

Edward Hopper and Urban Realism Family Guides

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What's Missing?

Each of the pieces of art listed below is missing some important things we might expect to see in a city scene. As you walk through imagine how the paintings would seem different if you had a magic paintbrush and could paint these objects in; and consider why the artist might have left these things out.

1. *Blackwell's Island* by Edward Hopper

 The view in this painting looks as if you are standing on the bridge. What would you expect to see as you looked in the water?

2. *Night Shadows* by Edward Hopper

 This is an etching of a man walking down a dark street. The writer William Carpenter liked this work of art so much that he wrote a poem about it. Here is a part of the poem

 " His shadow rose behind him, like an animal becoming human, a black bear walking from the darkness. "

 List 3 things that you might add to this painting to make the street less scary and lonely

3. *Musical Clown* by Walter Kuhn

 In this painting, a clown is holding an instrument. Does he look like any clowns that you have seen before? What are some other things that you have seen clowns wear?

4. *The El Station* by Edward Hopper

 This is a painting of a train station. Is there anything odd about this painting? Have you ever been to an airport or a train station that was empty? There are a few things missing in this painting that we would expect to see. Can you list three?



5. *Lunch* by Reginald Marsh

 The title of this painting is "Lunch" Does it look like lunchtime? If you were to paint a picture titled "Lunch" what would it look like? List 4 things that you might add, either from the list below or add some of your own.

 Sandwiches Pickles Ants Cookies Chips Sunshine Lunchbox Soda

6. *The Old Man Talks* by Katherine Schmidt

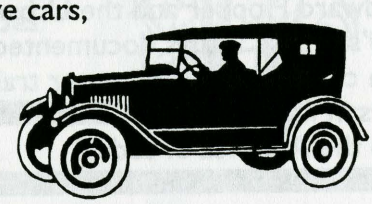
 This is a painting of an old man who looks like he might be telling a story What is missing in this painting? The story! Can you guess what he is talking about? Look closely at the clues in the painting and write a few lines about what you think he might be saying.

Answers: 1) boats, ducks, fish, seagulls, fisherman 2) mom, sun, flowers, people, color 3) red nose, smile, orange hair, polka dots 4) people, train, tickets, luggage, snacks

Edward Hopper and Urban Realism Family Guide

There are so many different and exciting ways to look at art. UMFA family guides work as an entertaining "map" to lead you through the galleries hunting for clues in the artwork. Fill out the answer card and claim your prize at the end of the exhibit!

Edward Hopper and other Urban Realists created their art during the early 1900's. These artists sketched and painted a changing society as people started to drive cars, ride on commuter trains to get around town, and work long hours in factories. How does America in the 1930's look and feel different from the America of today?

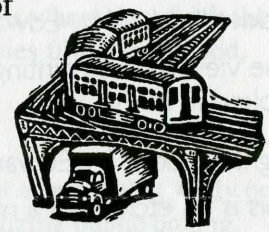


Hitching a Ride

Each of the pieces of art listed below include some type of transportation. As you walk through the galleries, see if you can find all the ways to move from one place to another

1. *Manhattan Bridge* by Edward Hopper

 Edward Hopper liked to travel so much that he did many paintings of bridges. Is there anything in this painting you could hitch a ride on?



2. *Nocturne, 34th Street* by Ernest Fiene

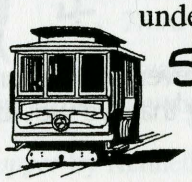
 Can you find a funny shaped car? Years and years ago, people drove cars just like this one. These cars traveled about half as fast as our cars do today, instead of taking you 40 minutes to get to Park City from Salt Lake it would take you almost two hours! What color is the car?

3. *Sixth Ave Elevated at Third Street* by John Sloan

 In this painting, there are three different ways to travel downtown. Have you ever been on any of them? List the three different things that you could hitch a ride on.

4. *Subway Stairs* by Bernar Gussow

 Where do you think all of these people are going? Some people are leaving this underground train, while others are trying to catch it. How many stairs do you see?

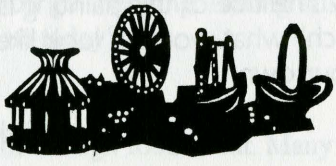


5. *Yonkers* by Edward Hopper

 Can you find a big yellow object in this painting? In the early 1900's, people rode on these in certain cities. Fill in the blanks to find out: s t _ _ _ t c a r or you might call it a t _ _ l l _ _.

6. *Tugboat With Black Smokestack* by Edward Hopper

 If a tow truck tows trucks, what does a tugboat tug?



7. *Luna Park* by Joseph Stella

 This is a painting of an amusement park at night. In this painting there is a kind of transportation that takes you round and round but brings you back to the same spot. What is it?

Answers: 1) wagon 2) yellow 3) car,bus,train 4) 24-28 5) streetcar, trolley 6) boats 7) ferris wheel

Edward Hopper and Urban Realism Family Guide



There are so many different and exciting ways to look at art. UMFA family guides work as an entertaining "map" to lead you through the galleries hunting for clues in the artwork. Fill out the answer and claim your prize at the end of the exhibit!

Edward Hopper and the Urban Realists created their art during the early 1900's. These artists documented a changing society as people started to drive cars, ride on commuter trains to get around town, and work long hours in factories. How does America in the 1930's look and feel different from the America of today?

What Color is the Paint ?!?

Each of the pieces of art listed below is filled with colors you would find in your paint box. As you walk through the galleries, follow the clues to find the colored objects and fill in the blanks to win your prize!

1 *Backyards, Greenwich Village* by John Sloan

In this painting, can you find one  sweater, two black and white cats, and three pieces of  u _ _ _ w _ r hanging outside? Why do think someone would hang wet clothes outside in winter?

2. *Luna Park* by Joseph Stella

Have you ever seen a big amusement park at night? Can you find the lights? Write down the letters that you find in the painting· ____ ____ ____

3 *Minetta Lane, Night* by Glenn O Coleman

Here is another nighttime paining. Can you find one  b _ _ l d ,  s _ _ w and a green wall?

4. *Nocturne, 34th Street* by Ernest Fiene

This American artist who lived over 100 years ago liked to paint pictures of city streets. What do you like to draw? List three different colors that you see in this painting.

5 *Parade, Washington Square* by William J Glackens

Here is a painting of an outdoor party during the day How many people can you see? How many colors did the artist use? What color are the flags?

6. *Office Girls* by Raphael Soyer

These women are dressed for work and on their way to their office jobs Do you see women dressed for work this way today? Can you find a bouquet of  f _ _ _ _ _ s one white glove, and two  h _ _ _ on the women's heads?

You are cordially invited to the Utah Museum of Fine Arts
Annual Docent and Volunteer Recognition Luncheon

Tuesday, May 20, 2003
Red Butte Garden
Orangerie
400 Wakara Way
Salt Lake City, Utah

11 30	*Social & Appetizers*
12:00	*Luncheon & Awards*
1 30	*Tours of Red Butte Garden. Upper Garden*

R.S.V.P. before May 9 to Jenny at 581-3580





Docents and Guests
Enjoy a Social Hour Before Lunch





THURSDAY TEAM
Marjorie Powis, Pat Boyd, Jean Grua, Jan Clute
Bizzie Drinkaus, Ettalue Nelson, Elaine Miller
Ruth Feeny, Sarah Ehrlich, Ila Jane Aldrich



FRIDAY TEAM
Ruth Kerr, Kathryn Miller, Pam Parrot
Pat Faulkner, Emmaruth Keyser, Jean Moseley
Mitzi Brady



TUESDAY TEAM
Lois Stevens, Virginia Kalantzes, Karin Brown
Anne Dolowitz, Arva Whitby, Jan Miller



WEDNESDAY TEAM
Elaine Call, Billie Rich, June Orme, Marge Wilson
Jeri Holmes, Yoko Kamaya, Arita Sparks
Jean Nuismer



Significant Remarks and Comments
Virginia Catherall
David Dee
Rita Bennett



Graduating Docent Class



Weekend Docents



Five Year Awards
Jean Nuismer, Jackie Shiker, Golda Olsen



Ten Year Awards
Ruth Feeny, Anne Dolowitz, Kathryn Miller, Leanne Mayo,
Mitzi Brady, Marge Wilson, Virginia Kalantzes,
Lois Stevens, Arita Sparks, with Bernadette Brown



Fifteen Year Award
Arva Whitby with
Virginia Catherall, Amy Edwarda, Jenny Woods



Twenty Year Awards
Jan Clute, Elizabeth Drinkaus, Marjorie Powis



Ettalue With Her Daughter and Husband



Twenty-Five Year Award
Ettalue Nelson



Outgoing Steering Committee



2003-2004 Docent Chairperson
Marge Wilson



Incoming Steering Committee



A Red Butte Garden Tour is
About to Begin



2002-2003 Steering Committee

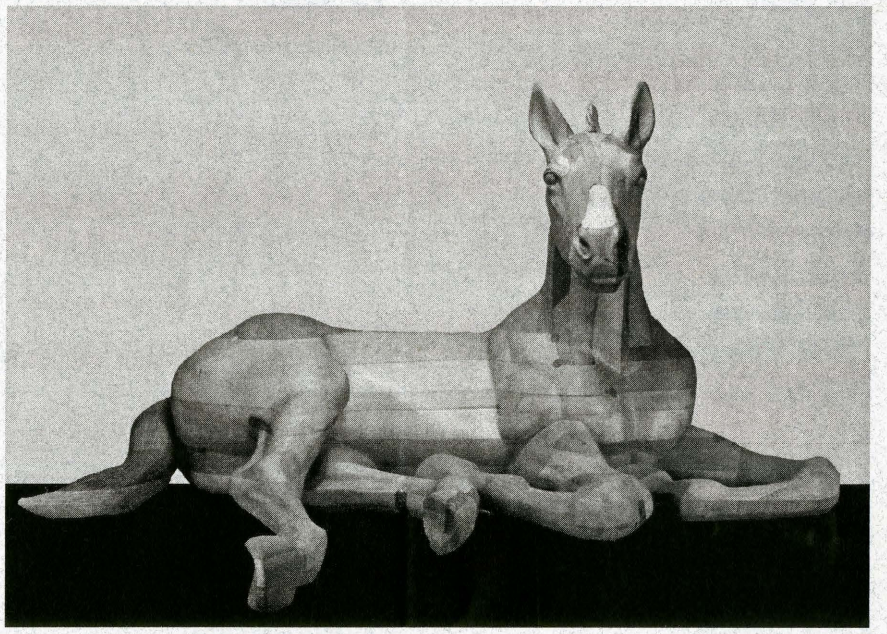
CHAIR Rita Bennett
VICE CHAIR Marge Wilson
PAST CHAIR Anne Dolowitz
MONDAY CHAIR Gay Lynne Sylvies
TUESDAY CHAIR Golda Olsen
WEDNESDAY CHAIR Jane Owens
THURSDAY CHAIR Mary Anne Neumeister
FRIDAY CHAIR Pam Parrott, Pat Faulkner, Kathryn Miller
ADULT TEAM Douglas Waters
WEEKEND TEAM Janet Hough
SPECIAL EVENTS COORDINATOR Jackie Shiker
HISTORIAN/SECRETARY/TREASURER Artia Sparks

2003-2004 Steering Committee

CHAIR Marge Wilson
VICE CHAIR Jane Ownes
PAST CHAIR Rita Bennett
MONDAY CHAIR Rita Bennett
TUESDAY CHAIR Jan Miller
WEDNESDAY CHAIR June Orme
THUR CHAIR Pam Thompson, Carol Spurgeon, Elaine Miller
FRIDAY CHAIR Carol Edwards
ADULT TEAM Judith Waters
WEEKEND TEAM Eleanor Thomas
MIC TEAM Gay Lynne Sylvies
SPECIAL EVENTS Kathe Packard, Virginia Kalantzes
HISTORIAN/SECRETARY/TREASURER Arita Sparks

UMFA
UTAH MUSEUM OF FINE ARTS

Annual Docent & Volunteer Recognition Party



Tuesday, May 20, 2003
Red Butte Garden
Orangerie

Above: Silvia Lis Davis, American, *Quiet Changes*, 1996, Wood. Purchased with funds from the Phyllis Cannon Wattis Fund for Twentieth-Century Art. Museum # 1999.4.1

Awards

5 year
Yoko Kamaya
Jean Nuismer
Golda Olsen
Jackie Shiker
Gay Lynne Sylvies
Kay Clark

10 year
Mitzi Brady
Anne Dolowitz
Ruth Feeny
Virginia Kalantzes
Leanne Mayo
Kathryn Miller
Arita Sparks
Lois Stevens
Marge Wilson
Madalyn Seaman

15 year
Arva Whitby

20 year
Jan Clute
Bizzi Drinkaus
Marjorie Powis

25 year
Ettalue Nelson

Graduating Docents

Docent Class 2002-2003
Champa Banerjee
Mary Clayton
Jann Bradford
Kaydean McInnis
Joyce Murray
Rebekah Plumb
Georgia Swenson
Marcia Tallman
Carolyn Taylor
Julie Thomson
Barbara Young
Karen Young

Weekend Docents
Tara Anderson
Pamela Bennett
Rene Bishop
Mara Dykstra
Janet Hough
Sandy Huston
Deanna Kerr
Jo Kingdon
Audrey Smith
Eleanor Thomas
Hong Wang

Program

2003 Docent & Volunteer Recognition Luncheon

11:30	Social & Appetizer	
12:00	Luncheon Buffet Served	
12:30	Opening Remarks	Rita Bennett
	Remarks	David Dee
	Remarks	Amy Edwards
	Recognition & Awards	Public Programs Staff
	Closing Remarks	Marge Wilson
1:30	Tour of Red Butte Garden: Upper Gardens	

Thank you to UMFA Docents & Volunteers

In the last year you have toured a total of 8,669 students and adults through our collection. The UMFA has welcomed 72,278 visitors in the last year and served over 2,475 through public programs like 3rd Saturday and the Weekend Docent Program. It is only through your generosity and commitment that the UMFA is able to offer these quality experiences to our visitors. As we begin our third year in the new building we are now focusing on strengthening our commitment to our newly defined mission of engaging visitors in the discovery of meaningful connections with the artistic expressions of the world's cultures. We look forward to you joining us in this continued journey.

Virginia Catherall, Director of Public Programs
Amy Edwards, Director of Volunteer & Visitor Services
Jenny Woods, Education Specialist
Megan Hallett, Associate Curator

on the wall.

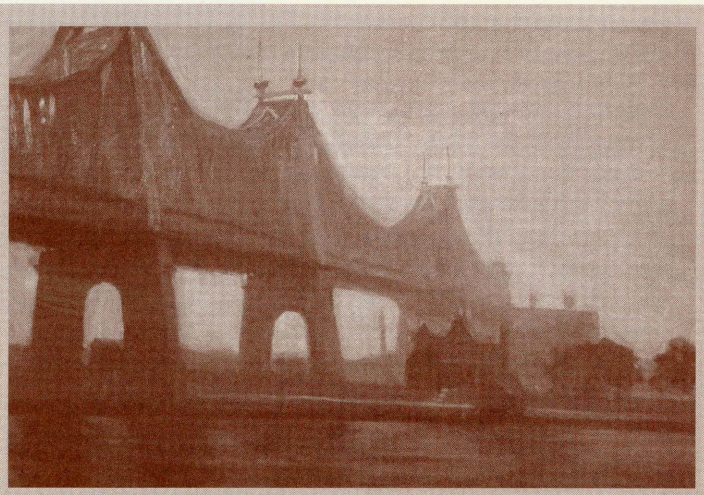
UMFA newsletter for educators

june, july, august, 2003

edward hopper and urban realism

may 17 - august 24, 2003

The Utah Museum of Fine Arts is proud to present *Edward Hopper and Urban Realism*, May 17 through August 24. This traveling exhibition is provided from the outstanding permanent collection of the Whitney Museum of American Art in New York City.



Edward Hopper
Queensborough Bridge, 1913
Oil on Canvas, 25 7/8 x 38 1/8 in. (65.7 x 96.8 cm).
Whitney Museum of American Art, New York,
Josephine N. Hopper Bequest, 70.1184

American Artists' Responses to the Modern Urban Environment

American culture was forever changed by the industrial and technological renaissance at the turn of the 20th century. City populations pulsed with a new wave of immigrants and an influx of rural Americans, each seeking to improve their fortunes. Many found only poverty, injustice and alienation.

These cultural changes were reflected by a unique group of American artists dubbed "The Eight," by media and also known as the Ashcan School. Led by Robert Henri, the Ashcan School strove to represent a unique artistic American identity. Henri believed that the essence of art was life. He urged his students to take inspiration from the city streets, to find beauty in commonplace activities and ordinary people and to create "art for life's sake," rather than " art for art's sake."

Edward Hopper, a student of Robert Henri and often defined as the most original American painter of the early twentieth century, is known for his realistic portrayals of an emotionally-alienated American society juxtaposed between the materialism of the 1920s and the Great Depression. The period's despondent climate is evidenced by his poignant expressions of isolation and alienation experienced by working Americans.

admission:

call 801.581.5163 to reserve tickets
members: FREE
adults: $7.00
students: $3.50
seniors: $3.50
university of utah students: FREE

WHITNEY ON TOUR This exhibition was organized by the Whitney Museum of American Art.

www.umfa.utah.edu

On the Wall is made possible in part by the William Randolph Hearst Endowed Fund for Education and the Suzanne M. Scott Endowment for Museum Programs in Honor of James and Louise Moyle

current exhibitions

emmet gowin: changing the earth

april 8 - july 13, 2003

Emmet Gowin's richly hand-toned black and white aerial photographs, characterized as "immorally gorgeous," document man's devastation and continued alteration of the earth's surface. Gowin's photographs, though alarming aerial views of the destruction and visual scarring that nuclear-age man nflicts on the earth, appear starkly beautiful. The haunting compositions of light and form invite lingering contemplation.

Gowin's landscape work is an outgrowth of domestic concerns. Gowin describes landscapes as "our setting, our world, and our experience of a future we will not ive to see. They carry our sentiments towards a future that only our childrens' children will be able to verify." *Emmet Gowin: Changing the Earth* features 92 images created since 1986, the year Gowin broadened his work to include aerial photographs n the American West of military sites, missile silos, ammunition storage and toxic water treatment facilities, mining operations, pivot rrigation agriculture and off-road motor vehicle damage.



Emmet Gowin, *Old Hanford City Site and the Columbia River, Hanford Nuclear Reservation near Richland, Washington*, 1986. Toned gelatin silver print.

This exhibition was organized by the Yale University Art Gallery in association with the Corcoran Gallery of Art. Support has been provided by the Utah Museum of Fine Arts Special Exhibitions Council and the Stegner Center Literary Series underwritten by Chevron and the Utah Humanities Council.

the place no one knew: eliot porter's glen canyon

february 7 july 13, 2003

This exhibition of works by master photographer, environmentalist and scientist Eliot Porter features 10 color photographs of Utah's Glen Canyon prior to its flooding. Porter's first experience and photographs of the Glen Canyon came from a 960 trip. During this and subsequent visits, Porter successfully captured the vast magnificence and splendor of Glen Canyon, following the tradition of other landscape photographers. Also propelled by his desire to capture the wonder and beauty he found in more common aspects of the canyon, Porter photographed its more intimate spaces. In these close-ups, the viewer sees Glen Canyon through Porter's wonder-filled eyes; abstract patterns in the warm-colored canyon walls, green grasses juxtaposed with the dusty orange hue of rocks, and colors created by the infraction and refraction of light upon a pond's surface. Porter hoped intimate views of natural treasures would encourage conservation. The Glen Canyon portfolio was gifted to the museum by Mr and Mrs. Ezekiel R. Dumke, Jr

western landscape: photographs by ed firmage

march 14 - october 7 2003

As a successful software marketer, Edwin J. Firmage spent endless hours commuting between Silicon Valley and his home in Utah. Seeking repose, Firmage spent his weekends hiking n the Utah wilderness and capturing its beauty through photography. Gradually his love of photography overtook his interest in software, and he left his successful career for a new one - landscape photographer *Western Landscape*, featuring 25 fine art photographs, invites the visitor to share in Firmage's passion for the majestic and contemplative beauty of American landscapes.

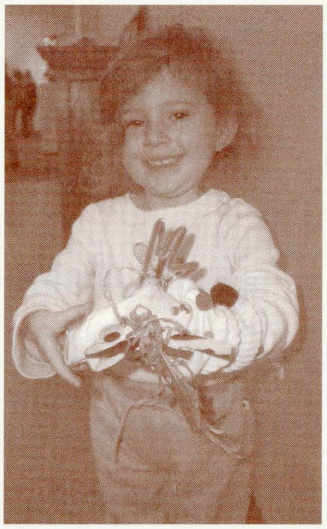
special events

family backpacks



Enjoy a backpack this summer with your family!

The UMFA's wildly popular backpack program provides a great resource for engaging children and families in collections in a fun and interactive way. The program is designed for families with children between the ages of four and twelve. Each backpack contains hands-on activities like bead making, sculpting, and sketching centered on objects from specific galleries of the permanent collection. Packs are available in Art of the Americas, European Art, Ancient Art, Asian Art, and pre-1900 American Art. Look for new painting, sculpture, and photography backpacks this summer! The backpacks can be checked out year-round Saturday and Sunday from noon to 5 pm, or from noon to 5 pm any day during the summer (beginning in June).



Making sock puppets at the February Third Saturday.

Come every third Saturday with your family to make great art and learn from our collection.

want to become a docent?

The UMFA relies on committed docents to guide thousands of people through the UMFA. We are now in the process of forming our next docent class and have several openings. Docents make a weekly time commitment to the UMFA of about 4 hours and receive an extensive training based of the UMFA's broad and interesting collection. From October to May we meet twice a week for trainings performed by the UMFA's curators and educators. All you need to become a docent is a thirst for knowledge and a commitment to art education. For more information or to arrange an interview please contact Amy Edwards at (801) 585-9875 or email aedwards@umfa.utah.edu.



Volunteer Director Amy Edwards gives a tour to young students

utah arts festival
mix it up

Join us this year at the Utah Arts Festival at Library Square where we will have an activity in the Children's Art Yard. "Mix It Up" by making and taking your own mixed media project. Children who stop by the UMFA's tables will be able to collage their own bags and paper backpacks to carry all of their artwork at the festival. The Arts Festival will take place June 9 -22, and will be located this year at Library Square (200 E. 400 S.) n Salt Lake City.

umfa schedule

temporary exhibitions

The Place No One Knew: Eliot Porter's Glen Canyon
February 7 - July 13, 2003
This exhibition of works by master photographer, environmentalist and scientist Eliot Porter features ten color photographs of Utah's Glen Canyon prior to its flooding.

Western Landscape: Photographs by Ed Firmage
March 4 - October 17, 2003
Landscape photographer, Ed Firmage, captures the beauty of America's landscape.

Emmet Gowin: Changing the Earth
April 18 - July 13, 2003
Emmet Gowin's black and white aerial photographs document man's devastation and continued alteration of the earth's surface.

Edward Hopper and Urban Realism
May 17 - August 24, 2003
This exhibition highlights art by Hopper and his contemporaries of society at the turn of the century. This traveling exhibition is provided from the outstanding permanent collection of the Whitney Museum of American Art in New York City.

Children's Art
June 1, 2003 - June 1, 2004
Celebrate children's art from around the world and locally with this rotating exhibit in the Education Gallery. Art from Russia, China, Utah, and the Navajo Nation.

A (Mostly) French Passion: European Paintings, Furniture, and Objets d'Art from the Wallace Collections
September 19 - December 7, 2003
This exhibition is made possible by the generosity of the Wallace Family. Their gifts of art, given to the museum throughout the years, will be displayed.

Terra: Photographs by Sebastião Salgado
September 5 - November 9, 2003
This exhibit is presented in conjunction with the Tanner Humanities Lecture series. The Tanner Humanities Center is hosting Sebastião Salgado for a lecture on September 23, 2003.

museum calendar

Every Saturday and Sunday • 1.30 pm
Highlights of the Collection Guided Tour

June 1, 2003 • 2 pm
Film Series: *Dinner at Eight*

June 4, 2003 • pm and June 8, 2003 • 2 pm
Film Series: *Cradle Will Rock*

June 11, 2003 • 1 pm and June 15, 2003 • 2 pm
Film Series: *The Naked City*

June 13 & 14, 2003
Art of the Gardner
This is a bi-annual fundraising event. Call 581-7049 for information.

June 18, 2003 • pm and June 22, 2003 • 2 pm
Film Series: *Portrait of Jennie*

June 19-22, 2003
Utah Arts Festival
Join us this year and "mix it up" at Library Square where we will host an activity in the Children's Art Yard.

June 21, 2003 • 2-4 pm
Third Saturday· Photograms
Come with your family and create photos in the sun.

June 25, 2003 • pm and June 29, 2003 • 2 pm
Film Series: *Edward Hopper·The Silent Witness*

July 2, 2003 • 1 pm
Film Series: *Realism in 20th Century American Painting*

July 9, 2003 • 1 pm and July 13, 2003 • 2 pm
Film Series: *Pennies from Heaven*

July 6, 2003 • 1 pm and July 20, 2003 • 2 pm
Film Series: *Dead End*

July 19, 2003 • 2-4 pm
Third Saturday· Hopper T-Shirts
Do realist paintings with your family but not on canvas, paper or boards... on T-SHIRTS!

July 23, 2003 • 1 pm
Film Series: *Edward Hopper· Silent Witness*

August 16, 2003 • 2-4 pm
Third Saturday· Sketchbooks
This Third Saturday we will make custom sketchbooks designed and decorated by you.

UMFA UTAH MUSEUM OF FINE ARTS

public programs

Ongoing Programs, Resources and Services for Students and Educators
For more information about any of our programs, call (801) 581-3580
or visit our website, www.umfa.utah.edu

directions • parking

TRAX construction changes daily, please see the UTA website for current directions: www.rideuta.com

By Car:
The Museum is located at 410 Campus Center Dr (1665 E. 410 S.) on the University of Utah campus. From 500 S. and 1300 East, proceed east on 500 South to 1580 East. Turn left at the light and follow the road as it curves to the right. Proceed East and turn left at the first stop light onto Campus Center Drive (Business Loop). Park in the visitor parking lot and register your license plate at the front desk. Do not park in spots that are marked "U", "A" or "Permit ###" during the weekdays or you will be ticketed. Guided tours should enter through the east side of the building.

School Buses:
From the North or West: Drive east on 400 South. 400 South will curve and become 500 South. Turn left onto Wasatch Drive (1950 East) to enter the University of Utah campus. At the first stop light on Wasatch Drive, turn left onto South Campus Drive. At the first stop light on South Campus Drive, turn right onto Campus Center Drive (Business Loop). Campus Center Drive loops around to the Utah Museum of Fine Arts. Buses may pull into the fire lane to drop off students. Buses should park in the Guardsman lot on the corner of 500 South and Guardsman Way (1580 East). This lot is accessed from Guardsman Way.

Need a ride?
The UMFA has funding for transportation for all high schools in Utah. Please call us at 581-3580 for more information about transportation funding.

thank you

The UMFA thanks all of its members and friends for their on going support. UMFA members make it possible for anyone to visit the permanent collections free, and provide funds for the educational programs that give children and adults the opportunity to learn about art.

teacher resource center



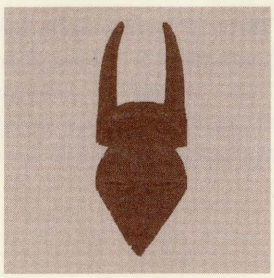
Greek Vase Replica
Huntsman
TRC ED55

The Utah Museum of Fine Arts loans small art exhibits free of charge to educators for use in the classroom and schools. The exhibits consist of framed original two-dimensional art and boxed three-dimensional art objects. Among the TRC exhibits are watercolors, pastels, lithographs, block prints, needlework, and children's art. The three-dimensional objects are grouped in ethnic or thematic exhibits. Educational materials may accompany some of the exhibits. TRC also loans over 300 laminated reproductions of artworks and over 100 art and art history videos.

The exhibits are loaned for two-week periods. Borrowers are responsible for pick up, safe keeping and prompt return of the art works. Works must be exhibited in secure areas.

A list of TRC exhibits, reproductions, and videos are available upon request. All of the lists are also located on our website with pictures of some of the objects (www.umfa.utah.edu). If you have any suggestions for items you would like to see in TRC please cal the UMFA at (801) 581-3580 or emai jwoods@umfa.utah.edu. Your input is very welcome and needed to improve TRC.

To reserve an exhibit or make an appointment, call Education at UMFA (801) 581-3580. An appointment must be made to check out items. Due to an increased demand for TRC, we request that you make reservations for objects that you would like to check out. Walk-ins or same day requests cannot be accommodated because of limited resources.



Pende Mask, Africa
TRC ED1981.422

Education Programs are funded in part by Salt Lake County's Zoo, Arts and Parks Program,
The Emma Eccles Jones Foundation and the Members of the Utah Museum of Fine Arts

UMFA
UTAH MUSEUM OF FINE ARTS

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University of Utah
Salt Lake City, UT 84112-0350

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address

Utah Museum of Fine Arts
410 Campus Center Drive
Salt Lake City, Utah 84112

museum hours

Monday - Friday· 10 am - 5 pm
Saturday & Sunday· noon - 5 pm
Closed Holidays

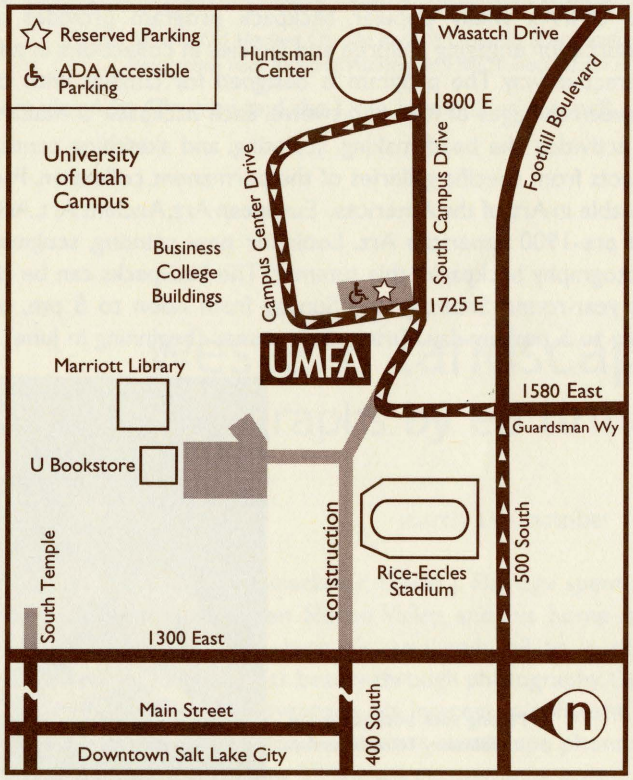
admission

General Museum admission is FREE.
UMFA Visitor Parking is FREE
For further recorded information, call 801-581-7332

educational services staff

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vcatherall@umfa.utah.edu • 585-7163
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aedwards@umfa.utah.edu • 585-9875

www.umfa.utah.edu



Send questions, comments or ideas to:
UMFA, Educational Services
410 Campus Center Drive • Salt Lake City, UT 84112
Call: 801-581-3580 • Fax 801-585-5198
Editor· Virginia Catherall • email: vcatherall@umfa.utah.edu